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RAYMOND HIGHTGOGK.

Photo by Hall's Studio, N. Y.

THE MATINEE GIRL



There's a great wave of good fellowship over the Summer stages just now. Every musical comedy in town has a glee club song in which a group of college boys get together in the centre of the stage and intone a ditty with a good chorus supposed to indicate the intense feeling of friendship that sets in among people who have been out all night, when it gets along about three in the morning.

Mr. McGee—who is known on The White Horse bills as "Junie," but who in the bosom of his family is probably Jake or Mike—two decidedly preferable names—began it when he sang "We Won't Go Home Until Morning—we won't go home at all!" which was going the old song one better!

Then The Chaperons fell in line, and every night a soulful-eyed, plush-voiced and extremely young man pipes up with his crowd: We're all good fellows, boys, and every mother's son of us

Would share his fortune, heart and soul!
We're all good fellows, boys, and every brother's one of us
Just love his little pipe and bowl!

New York stage-managers think they can run on anything as a college boy in these productions from the gas man to a district manager boy.

Some of the boys in The Chaperons throw in bits of devilish realism by making groggy eyes at the girls in the house, while others of them stand stiff and solemn as quaterons, while they emit the relishing sentiments about Marmale and Mimi at the Cabaret, where all is free and they fill up the glass!

This is the funniest thing in The Chaperons! Not a bit like it, boys! Of course, they sing well. That's the trouble. They should be in grand opera.

Marie Cahill promises to fill the throne that May Irwin has abdicated after such an unequalled reign over her audience.

You can't say it was over the hearts of her audience, for she had power over those queer cochinitive brain cells where laughter originates as well as the heart, and while you were in the playhouse you were here!

No critic, however hard-boiled, ever pined his pen over paper to criticize Miss Irwin, for it would have shriveled in his grasp, even if he had thought of such a thing!

Only the chosen ones of the earth—as the London lurch would say—have known that Miss Irwin is really great. It is the fashion to class all things that are funny as out of the gamut of the Real Thing.

Culturine never smiles—it snivels or else whines over conditions. It throws all its bouquets into graves. Sometimes it lays one on a grave—really as a tribute to Culturine. But it refuses everything to life itself unless it is solemn and unknowable, or has to be interpreted by an organ grinder.

When James L. Ford invented that word Culturine he should have whistled. It was one of the few great inspirations that he has been guilty of!

One of these days John Barrymore will make a picture of Culturine—a degenerate, long eared, misformed, spinous one of a thing with fishy eyes rolled up to tallow candles, while its knife plow deeper into the mud.

It is one of the evils that menace the work of the stage and the people of the stage; this superficiality that falls like a growth over the eyes, shutting out clear vision of things as they are.

A general impression has always existed in the minds of May Irwin's worshippers that in private life she was a woman who gave her orders to the cook in ragtime and cape-walked in her sleep.

That is where the art of this actress asserted itself magnificently. She produced her effect, and her audience, as a rule, went away saying she was "jolly."

You can talk to two-spotters all night about May Irwin, and all they'll wax enthusiastic about is her "jollity." Heaven defend us!

This is one of the odd phases that make up the life of an actor. People confuse him with his work, or, as so many prefer to call it, his art!

The interpreters of tragedy and of prob-

lems of the Masterlincks and the Ibernities that we call plays become so accustomed to the attitude that is expected from them that they gradually assume the pose, first unconsciously, and gradually with a deft realization of the value of a pose as a part of the stock in trade.

There are very few actors on the stage who dare to be natural when they get out of their grease paint. They can't do it, except at a loss of, at least, popular approval.

The disappointment that people feel on meeting an actor who refuses to do stunts in social life is speedily recognizable. He is voted "uninteresting."

We women especially insist on the strut, the swagger, the tender modulations, the "glance of the eye" even when our stage favorites are trying to consume a Scotch high ball at a golf tea.

We don't want our idols to let go the trapeze, even for a minute. It is no wonder they are driven to matrimony as a counter irritant!

Which reminds me of a pale, thin, over-worked little girl, who a few years ago used to write for the papers under some such signature as "Racy Rocket." It wasn't that, of course!

Through some freak or other the stuff she wrote was of the naughty, spicy sort, rocking with cold bottles, birds, hansom cabs and blue chips.

That poor girl disappeared from view in the warm effulgence of her naughty stories and took to the tall timbers.

It is a fact that I found her in the mountains, and she confided to me that every man she met wanted to slap her on the back, call her by her first name, and offer her a cigarette.

She suffered all sorts of tortures simply because she had to, and then one day "Racy Rocket" went up in the sky, and safe in the deep woods began under a more dignified name to write tender dainty little poems that didn't sell.

Marie Cahill has the May Irwin smile, perhaps a little bit more so, a good pair of dancing eyes, and a better pair of dancing feet.

She cannot do better than to begin to dodge pitfalls just now. It's better to dodge them than to have to crawl out from under the debris.

She can study even though she may not ever acquire Miss Irwin's wonderful lack of self-consciousness that has remained such a blessed lack through all her successes.

Also the clean, wholesome spirit that has pervaded her methods. Despite all the unpretty lines that she was called on to sing in her famous open songs they never suggested anything but fun.

As literature they give a decidedly different impression—they are worse than rowdy in their meaning, yet we sing them in our homes and let our children sing them, those of us who are old enough to have children.

Why? Because they have been purified by the manner in which they have gained their popularity. The fire of May Irwin's fun has burned out all of the unpleasantness.

In the same way we can remember how joyous are May Irwin's cake-walks, yet she didn't give us any of Marie George's piquant highback steps and sudden interferences.

She "knew her type," as the measure say, and she kept her skirts neatly around her feet. She was clever enough to realize the awful danger that lurks in the combination of laughter and a limb display given simultaneously.

This question of stage type is vastly interesting. It is more interesting on the stage because there are always two people in the actor.

The tragedy of the body is unsurmountable. It is inevitable, although I believe Ella Wilcox says that you can make yourself look like anything you want to—just by a few brisk thought vibrations.

A little rubbing doesn't do any harm, either. I wonder if there is anybody, man or woman, satisfied with the husks they have been incarcerated in?

Take even the Beauties—they confess to longings to be other than they are. The pocket Venuses all want to be Du Maurier ladies, and every giantess wishes she were just a nice little thing.

Then the lean who wish to be fat and the fat who wish to be lean. The stage lovers that are spending their vacations starving on crusts and burnt up steaks in the effort to keep their waist bands in.

One dimpled actress is over in Marienbad or some place taking mud tubs and drinking quarts of salty water trying to get rid of her hips.

Another girl who has played ingenue parts for years with success is being pounded into shape like a boarding-house steak at one of these machine massage places.

She is in despair trying to be slim and litha. She says it's an awful thing when one's bread and butter depends on one's lines to find one's self growing heavy and bulbous as a Sam T. Jack Croole.

The animal types in the human family are the most mysterious of all. We all have seen if we do not know people who look like fish, cats, pigs, goats, sheep, lions and rats.

I always ask for introductions to them because I like to study their voices and look for traces of fins and feathers, hoofs and claws.

I know one charming Englishman who is so pink and white and soft and blonde that he is exactly like a rabbit.

I always expect that man to sit back and

jump some day, and just to try him I took a lettuce leaf out of a sandwich once, and gave it to him without the bread to see how he'd act.

Of course, he hadn't the faintest idea what I meant, being an Englishman. Next time I shall say, "Here, Bunny!" in a whisper. But he'll never know.

Hopkinson Smith wrote in one of his recent stories about one "of those chapless women with a kind Alderney face."

Some one wrote to George Ade the other day to ask him what he looked like. "I have a long serious face," he wrote; "like a horse!"

THE MATINEE GIRL

ENGAGEMENTS.

Clara Holshauer, with Edmund Bresse in Monte Cristo. Miss Holshauer is a debutante. She will play Mercedes.

Vinnie Henshaw, by the Sheldon-Shea Amusement Company, to play a Yiddish slavy in Pock and His Mother-in-Law.

Through the Actors' Society of America: Lucius Henderson, with The Pride of Jennico; Harry H. McKay and Pearl Landers, with Cora Payton and Harold R. Wolf, with the Cook-Church Stock company.

Dan McAvoy, Violet Dale, and Katie Rooney, for The Liberty Bells (Eastern).

Charles Prince, with The Chaperons, succeeding Joseph Miron, resigned.

Vivian Denmore, of Florodora, for The Liberty Bells (Eastern).

With Cooke and Clinton in A Sister's Love: Beatrice Dannecourt, Ella Yernaux, A. A. Hall, C. Stuart Johnson, John S. Wallace, Eddie Gorman, R. Hinchcliffe, L. A. Weinrich, Edgar Healy, and Richard Biddich.

Lillian Lyons and Harry Dunkinson, by Arthur C. Alston for At the Old Cross Roads.

Peter J. Rice will manage Harry Bessford in The Wrong Mr. Wright for J. J. Coleman next season.

Emmett C. King, specially engaged to play Brutus in the open air production of Julius Caesar at Trest Park, Kansas City.

Re-engaged for Lincoln J. Carter's The Eleventh Hour (Eastern): Frederic Kimball, manager; Harry J. Greenway, business-manager; T. J. Commerford, Frank Wood, Frank Cotton, William Dexter, James McCarthy, Marie Nelson, Camille D'Arcy, and Vera Hamilton.

By Phil Hunt, for Down by the Sea: Phineas McLean, J. M. Stevens, Daniel Sheehan, Josephine Stevens, Fannie Curtis, Lottie Hyde, Harry Sutherland, Walter Adams, and Frank Mitchell.

By J. F. Arnold, for the Arnold Stock company: George W. Willard, Charles J. Lammer, Billy Neamyth, Jerry Hensell, Clayton Macklem, John Hooks, Robert E. Leigh, Inez Dean, Lee Glover, Margaret Bower, Carrie Lambeth, Manly and Burns, Professor Thomas V. White, musical director, and Edward Muslin's Sheep and Pig Circus.

For the Carver Stock company: J. P. Donahue, George Balcomb, William McNally, Harry Howard, Alvin Willis, Marie Mana, Professor Harry Clair, musical director, and Thomas C. Byers, advance man.

By George Samuel's Attractions for The Convict's Daughter (Western): W. R. Ogden, Jewel Darrell, F. Mortimer, W. T. Flegg, Beth Somerville, Lee Daniels, Sam Hunsaker, Pauline Saline, Roland G. Pray, manager; Edward Schram, advance agent.

ZIG ZAG ALLEY.

W. E. Flack and Walter Floyd have filled the cast for their production of Zig Zag Alley, and rehearsals are now underway. The full company includes Jolly Zeb, Happy Zarrow, Ben T. Dillon, Goff Phillips, Louis Martinette, Josie Sutherland, Elmer Dams, Orle Dams, Gus Lyons, Andrew Onrell, George Mitchell, Louise Dempsey, Sieger Sisters, Amy Mortimer, Adah Walker, Josephine Dale, Carrie Eckert, Jane Barry, Alberta Martin, Fanny Johnson, Marie Kanter, Blanche Moran, William C. Hoefler, Fred Beatty, Frank Webber, Joe Solly, Fred Van Heck, Joe Pretousky, Frank Markey, George Gaven, Karl Weisbaum, the Zeb and Zarrow Trio, and the Brothers Kenebel, who will introduce their latest act, The Hansom Cab and Ridiculous Mule. W. E. Flack will manage the production, and Walter Floyd will travel in advance. The season will open Aug. 9.

WIND WRECKS TENTS.

A cyclone struck Parham, Minn., on the afternoon of July 5, while the Billy Bennett company was giving a performance to a tentful of people. The tent was wrecked, and the audience buried beneath it. Overturned lights set fire to the canvas. In the panic that ensued some persons were badly burned and bruised, but no one was killed.

In a windstorm that visited Butler, Pa., July 6, the tent of Sipe's Animal Show was blown down. Several of the attaches were injured. Luckily there was no audience, the performance having been abandoned on account of the storm.

CHAPERONS GIRLS FAINT FROM HEAT.

After rehearsing at The Cherry Blossom Grove during the intense heat of last Wednesday, and then giving a matinee, Trizie Frigana, Grace Cornish, and Katherine Pearl, members of The Chaperons' company, collapsed from heat prostration. They recovered in time for the evening performance.

E. R. REYNOLDS INJURED.

While driving, one day last week, near Lake Champlain, where he is spending his vacation, E. R. Reynolds was thrown from his carriage and sustained a compound fracture of his right leg. Although no serious after effects have resulted, Mr. Reynolds will not get out for some weeks.

CASE AGAINST LEDERER DROPPED.

The case against the Lederer Amusement Company, to prevent them from presenting children under age in The Wild Rose, was dropped by Magistrate Barlow in the Jefferson Market Police Court last Thursday, on condition that James W. Lederer promise to discontinue presenting children under age.

GERTRUDE QUINLAN TO STAR AS PEGGY.

Gertrude Quinlan, it is understood, will become a star next season, playing the title-role in Peggy of Paris, the opera by George Ade and William Lorraine, that Henry W. Savage is to produce.



TIPS ON TITLES

ON THE RIALTO.

Raymond Hitchcock has done a good many things in the way of singing and acting, and has done them all well. Indeed, he has "made good" in about everything he ever undertook—except playwriting. The playwriting he once got in Raymond Hitchcock's white hat and its sting almost proved fatal.

"It was a fearful experience," said the present King Dodo. "I nearly went daffy over it. But it was my own fault. I was getting along comfortably enough, singing songs and drawing salary, and I ought to have been content. I was content until I discovered that all the other boys were writing plays. They told me about 'em. 'Here,' I said, 'I'm getting behind the game. I won't be in it at all unless I write a play.'"

"So I got to work. I stayed home for two weeks and worked like a dog. I wrote the first act of a musical comedy to be called His Grace, the Tailor. When I got that done I came downtown and read it to a manager. The manager said it was great. I thought so, too. So we signed contracts to the effect that I should finish the play and star in it the next season under the manager's management.

"Then I went out home and started to write the second act. I wrote 'Act II' at the head of a nice clean sheet of paper. That's as far as I got the first day. I couldn't think what to say next. Second day was the same. The third day I took a new sheet and wrote, 'His Grace, the Tailor, Musical Comedy in Three Acts, by Raymond Hitchcock, Act II.' That bluff did no good.

"I sat all day looking at the page, thinking how great the second act was going to be—but I couldn't write a line to save my life. Two weeks of that sort of thing wore my nerves out. I decided that I ought to go out among people to sharpen up my wits. I came down to the Rialto, and told the boys about the play. I described the second act to them, and they said it was immense. I didn't confess to them that I couldn't write it. But I couldn't.

"Toward Autumn the manager got nervous—afraid the play wouldn't be done in time. I went in every day and told him I was getting on splendidly. But I always had to say I'd left the manuscript at home or at the typewriter's. He believed me for a month. Then we canceled our contract. I was relieved.

"I shall never try to write a play again. It's perfect purgatory. Anybody can write a first act. I guess most people have written first acts. Some time I'm going to make a collection of them, written by eminent players, put three or four of 'em together in a string and call it a comedy. Why not? It's a grand scheme. I would like nothing better than to put Act I of His Grace, the Tailor, into such a symposium. The only reason I don't is because I wrote that act by hand, and I write such a bad hand that I couldn't make it all out now to save my life."

Daniel Sully, while remodeling one of the old buildings on his Summer home in the Catskills, noticed that there was a scarcity of nails, the entire building being hewed out with an axe and put together with wooden pegs. In tearing off the roof, however, he ran across some nails, and on close examination they proved to be hand made, showing that the barn must have been built over one hundred years ago. Mr. Sully now says that Rip Van Winkle helped build the barn, and took his long sleep in his back yard.

The rural father of a city stage-manager not long ago visited his son behind the scenes. The members of the company to whom he was introduced engaged him in conversation while a scene was being shifted, and in this manner diverted his attention from the work going on around him. Finally, however, he glanced about and beheld several pieces of the set in place. His amazement knew no bounds and he ejaculated, to the amusement of all, "Golly, but they've built a partition and I didn't even hear 'em!"

It is a well-known fact that popular actresses and actors, particularly those that belong to stock companies or for any reason remain in one place a considerable length of time, receive many gifts of different kinds, ranging from sweetmeats and flowers to articles of wearing apparel, ornaments and household necessities. These presents are sometimes sent anonymously, sometimes are accompanied by letters expressing the regard of the giver for the person to whom they are sent, and sometimes they are donated in person if the donor is lucky enough to elude the vigilance of the stage-door attendant. The practice, pleasing though it undoubtedly is to the recipients of these marks of favor and esteem, is apparently assuming a serious phase that will cause reformers to devise a means of arresting the enthusiastic fever of the kindly disposed theatregoers, inasmuch as it has resulted in one instance, if not in more instances, of kleptomania, to put it mildly. A little girl in Brooklyn recently, desiring to impress a well-known actress in that city with the measure of her appreciation of the actress' efforts, presented her with a book. The actress was much elated over the child's thoughtfulness until she began to peruse the volume, when to her amazement she saw on the fly leaf the name of a large Brooklyn public library, indicating that the book was its property. Investigation proved this to be the case. The youngster had stolen her generous offering. The actress in the future contemplates engaging a detective to inquire into the true

source of what a free-handed providence may send her.

Apocryphal of pink teas, prime weddings, souvenirs, ice cream between the acts, free lemonade, orangeade or other adeo to tempt the ever hopeful and credulous public to attend the theatre in larger numbers, comes the information from the metropolis of Cairo, Ill., that it has remained for a manager in that place to originate something really new and of unparalleled attractiveness. In that place they are so far ahead of the ingenuity of Eastern management, that falls back upon such a trivial thing as "ping pong" to attract the unwary searcher after novelty, as to have instituted "chewing gum" matinees. Whether, in addition to distributing the confection free, a reward is offered for the most thorough masticator of it has not as yet been disclosed, but no doubt the wires will soon flash this most important detail.

The amicable relations existing between the United States and English governments, as well as between native players and those of King Edward's domains, will cause the fact that Ed Prince, who is to be stage carpenter for James K. Hackett next season, possesses the Victoria Cross to be a particularly interesting bit of news to those that know him, as well as to the public in general, Mr. Prince being probably the only member of the profession thus honored. He won his laurels through bravery in the English-Zulu War, but, contrary to what might have been expected as the outcome of his experience as a soldier, forsook that honored calling to become a stage carpenter, a not less honorable, but assuredly a less exciting vocation.

In a side street not far from Broadway there is an apartment house named the "Mansfield." Its renting agent is one E. S. Willard.

The fact that there is nothing new under the sun is again exemplified. F. Oppen, the creator of Alphonse and Gaston, thought that he had something new when he sprung his cartoons upon the public, and the thousands that have from time to time laughed at the super-polite Frenchmen thought the same. But Will C. Murphy, the author of Why Women Sin, and THE MINNOR correspondent at Camden, N. J., has discovered that Alphonse and Gaston are three hundred years old and that Bunyon, who wrote "Pilgrim's Progress," is responsible for them. In proof of his assertion Mr. Murphy submits the following, taken verbatim from "Pilgrim's Progress." It is where Hopeful and Christian reach By-Pass Meadow: (Alphonse) Hopeful: "But, good brother, let me go before." (Gaston) Christian: "No, if you please, let me go first, that if there be any danger I may be the first therein." (Alphonse) Hopeful: "No, you shall not go first, for your mind being troubled may lead you out of the way again." There you are! Two persons talking three hundred years ago along the same lines as does a twentieth century cartoonist to-day in making his drawings speak to the public.

NEW THEATRE FOR ROCHESTER.

Rochester, N. Y., is to have a new and up-to-date theatre. The construction is now under way, and it is hoped that by working night and day the building will be completed by next Thanksgiving.

F. R. Leischer is one of the promoters of the new playhouse. The building will front on Main Street and will run around the corner on Montgomery Alley and will cost in the neighborhood of \$150,000. The seating capacity will be 2,000. There is to be a smoking room, ladies' reception room, library, extensive toilets, a bicycle room, and two lobby box-offices. The house is to be lighted by 2,000 bulbs and will have an auxiliary gas lighting outfit. A new heating system will be installed, while the acoustic effects are especially well arranged. The house is to be called the National. The designing is in the Colonial style.

Hurtig and Seamon are also interested in the theatre. The lessees are to be the National Amusement Company, of which Mr. Leischer is the treasurer.

NO LITHOS FOR THESE THEATRES.

The announcement is made by George Middleton and E. P. Simpson, proprietors of the Bijou and Academy of Music, Chicago, that no lithographs will be used in advertising the attractions which will appear at these theatres during the present season. These theatres, formerly in opposition, now under one management, are situated within two blocks of each other on Halsted Street. Both are sure of large Sunday openings, and Messrs. Middleton and Simpson believe, will do business during the week if the Sunday crowds are satisfied with the sort of amusement offered. The new move will cut off about eight hundred deadheads at each theatre.

MANN'S HOME FROM EUROPE.

Louis Mann and Clara Lipman came back from their European trip on the Kaiser Wilhelm last Tuesday. Their return was hastened by the illness of Mr. Mann's father. On the way abroad Miss Lipman was thrown to the deck and dislocated her right shoulder. Her arm is still in a sling. Next season, as THE MINNOR told some time ago, Mr. Mann and Miss Lipman will star separately. A play by Justin Huntley McCarthy has been secured by Miss Lipman. Mr. Mann probably will use a work by an American author.

RAYMOND HITCHCOCK.

A portrait appears on the first page of this issue of Raymond Hitchcock, the comedian, whose success in the title-role of King Dodo was one of the important events, in comic opera land, of the season just closed. He closed with the company at Daly's Theatre on July 5, and after a few weeks' rest at his country place near New York he will begin a second season in the play, opening in Chicago in August.

For a number of years Mr. Hitchcock has been among the most prominent and popular of light opera comedians in New York. He has worked diligently in his art, but it is safe to say that the reason for his success is more easily to be found in his quaint and humorous personality and his native wit than in the qualities that he has acquired by study and toil. His fun is spontaneous, and is therefore appealing.

During the past four or five seasons Mr. Hitchcock has come before theatregoers of New York in a variety of roles. In all of them he won favor, and in several of them he made decided successes. With the Castle Square Opera company, at the American Theatre, he played the principal comedy parts in a long list of standard light operas. Then, when Henry W. Savage put on Lee Arthur's drama, We 'Uns of Tennessee, Mr. Hitchcock played the role of old Uncle Skank, and made a hit in it. Returning to musical comedy he played in George W. Lederer's production of A Dangerous Maid, and followed that with a capital piece of work in Three Little Lambs.

When May Irwin produced The Belle of Bridgeport Mr. Hitchcock became her leading man. The line of work was unlike any that he had done before, but he was more than equal to it. His next engagement was with The Burgomaster, in which he played E. Booth Tarkington. Next he took the leading role in Vienna Life, and later he was in the original cast of Miss Bob White.

Several years ago Mr. Savage decided to star Mr. Hitchcock as soon as the proper vehicle could be found for him. Scores of musical comedies and comic operas were read. None were found suitable, until Mr. Hitchcock got hold of King Dodo. It suited both the actor and the manager. The latter at once made up his mind to put it on. But Mr. Hitchcock, with true artistic irresponsibility, had in the meantime gotten himself tangled up in other contracts. He tried his best to get out of them, and, as he himself says, "succeeded only in learning the contract laws from overture to final curtain."

When King Dodo was produced in Chicago, therefore, the principal role was played by William Norris instead of Mr. Hitchcock—and tradition has it that Mr. Norris made a hit. Finally Mr. Hitchcock got free of his bonds, and took the throne that had been designed originally for him. He found, figuratively speaking, a bent pin in it. The bent pin was the reputation that Mr. Norris had left behind. It spurred Mr. Hitchcock on to his best efforts. He devised new business, and introduced new quips. The Hitchcock King Dodo became utterly unlike the Norris King Dodo—and both were reckoned great hits. Later, at Daly's Theatre, Mr. Hitchcock repeated his Chicago success. The characterization is one of the best that the comedian has given here, and it has established him more firmly than ever before in popular favor in New York.

FRAWLEY TO THE ORIENT.

The forming of the Neill and Frawley Corporation, described in THE MINNOR last week, has brought under the control of the corporation the special stock company that James Neill had announced his intention of sending to the Orient. A new arrangement has been made by which Daniel Frawley will head the company. The announcements will read: The Neill-Frawley company, presenting Daniel Frawley and a specially selected company in a repertoire of modern successes. The route of the company, the first American dramatic organization to visit the Orient, have already been outlined in THE MINNOR. The players will leave San Francisco, Aug. 16, and begin their season at the Paz Theatre, Manila, Sept. 15. The Manila engagement will last twelve weeks, and will be followed by four weeks on tour in Singapore and Hong Kong; a return to Manila for eight weeks, and then on the homeward trip, dates at Hong Kong, Nagasaki, Kobe, Shanghai, Yokohama, and Honolulu. L. D. Burckhardt, formerly of the San Francisco Chronicle, left June 28 in advance of the company.

THE MIRROR IN THE NORTHWEST.

In a recent issue of THE MINNOR there appeared a notice stating that E. J. Carpenter, general manager of the Carpenter attractions, had purchased a stock farm in North Dakota. Since then Mr. Carpenter has received at least a dozen applications from managers of ranches and cowboys for employment on the farm. Mr. Carpenter, in speaking of the matter, said: "This certainly shows that THE MINNOR is read outside of the profession."

ROSTAND WITHDRAWS PETITION.

Edmond Rostand, through his counsel, withdrew last Tuesday his petition to Judge Grosscup, in Chicago, for a reopening of Samuel Eberly Gross' suit against Richard Mansfield and A. M. Palmer, recently decided for the plaintiff. The decision was to the effect that M. Rostand had secured inspiration for Cyrano de Bergerac in Mr. Gross' play, The Merchant Prince of Cornerville.

GOSSIP OF THE TOWN.



Photo by Sands and Brody, Providence, R. I.

Lilie Leigh has had many successes during her career as a stock leading woman, but none of them greater than that she achieved as Camille with the Albee Stock company at Keith's, Providence, week of June 30. From all accounts, Providence took off its hat to Miss Leigh and declared her the best Camille that the city had seen. The critics wrote lengthy and laudatory notices of her, and she had dozens of encores at every performance. Furthermore, despite the fact that it was a holiday week, the audiences were very large. Miss Leigh's Camille was called brilliant, intellectual, magnetic and natural. On her birthday, July 4, Miss Leigh received many presents from her Providence admirers. She had her picture taken in the role of Camille, and it is reproduced above.

The farces in which Joseph Sparks is to star under the management of the Sire Brothers will be called Mr. O'Reilly They Speak of so Highly. It is by George V. Hobart, with music by A. Baldwin Sloane.

Here's a dog-day press story: Bensonhurst, L. I., has been agitated by the sight of what appeared to be a whirling dervish or some new form of daylight pyrotechnic. The mystery was on view on the porch of a cottage on Bay Twenty-second Avenue. The press agent solved the mystery. He said it was merely Elizabeth Kennedy practicing the dances that she must do in Captain Jinks of the Horse Marines next season.

Charles Wayne succeeded Frank Smithson in The Defender at the Herald Square last Wednesday night.

Victor S. Flechter, who was charged with stealing a Stradivarius violin belonging to Professor Joseph Jean Bott eight years ago, was cleared by a dismissal of the indictment by Recorder Goff on July 7. The violin had been placed in Mr. Flechter's hands to sell, but was returned to Professor Bott when the sale was not completed. Shortly after this the instrument disappeared, and a year later Mr. Flechter was accused of stealing it. When the case came for trial Mr. Flechter was convicted and an appeal was refused. His counsel have been fighting for him ever since. The violin was found recently in a tailor's shop in Brooklyn, when Mr. Flechter's counsel moved for a dismissal of the indictment.

Charles H. Bradshaw, who with his wife is spending the Summer at North Scituate, Mass., met with an accident a week ago that came near having very serious results. He fell as he was about to step into his carriage, and the horse, becoming frightened, kicked him several times before he was able to rise. He was badly bruised, but no bones were broken, and he has almost recovered from his injuries.

William Friend, who made a hit in A Stranger in a Strange Land last season, will next season play the part of Hawkins in Hunting for Hawkins (Eastern).

W. H. Post will stage A Rose o' Plymouth Town, in which Minnie Dupree is to star under W. G. Smyth's management. R. G. Unitt is painting the scenery.

Vivian Denmore has presented a life-size photograph of Lawrence Barrett to the Actors' Home at West New Brighton, N. Y.

The Lambda Sigma Fraternity, which held its annual convention at Duluth, July 1-3, attended Kathryn Kidder's performance of The Country Girl in a body, in honor of Norman Hackett, who is a member of the fraternity.

Daniel Ryan and company will close their season at Halifax, N. S., July 19. The Halifax and St. John engagements were most successful, and return engagements will be played next Summer.

Edgar Selden's third edition of The Irish Fawcett will be sent on the road early in September, with Maude Trumbull and Joe J. Sullivan in the leading roles.

Mr. and Mrs. Ashley Miller (Nihil Browning) have returned from Chicago and will sail for Europe July 18. They expect to remain abroad indefinitely.

A. H. Chamberlyn, who recently made application for a discharge in bankruptcy, was up in supplementary proceedings in the United States District Court July 9. D. W. Haines, a creditor for \$1,500, objected to the bankruptcy proceedings.

Owing to previous contracts, Charles Dittie Pitt has left the Lawrence Gratian Stock company at Utica, N. Y., where he has been stage director during the past season.

Myron B. Rice has decided to send out Whose Baby Are You again next season under that title instead of giving the farce a new name. A prominent member of the company will be June Mathis, a Salt Lake City amateur, who made her professional debut in Whose Baby Are You last season. Mr. Rice thinks highly of her ability, and has signed a several years' contract with her. Friends of Miss Mathis have promised, it is said, to take the boxes and many seats for the three nights of the company booked there, and Mr. Rice is thinking of making the engagement a week. Other members of the company will be Mr. and Mrs. John F. Ward, Joe Leonard, and most of last year's cast.

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- Suit No. 2—November 4th, 1901, application for injunction, Boston. LOST.
- Suit No. 3—November 23d, 1901, application for injunction, Albany. LOST.
- Suit No. 4—January 20th, 1902, application for injunction, New York. LOST.
- Suit No. 5—May 15th, 1902, application for injunction, New York. LOST.

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"Virginia Drew Trescott's Lady Macbeth was finely proportioned to the title role. With an overabundance of mastery she portrayed the woman of the line with great skill and power, showing with fine direction of technique, never overdoing—always with force in reserve. Miss Trescott won deserved praise."—The Hawaiian Star, Honolulu, May 12, 1902.

Monroe Salisbury

formerly known as J. E. CASE.

FRANCONIA.—An actor, the husband, he told, next to Franconia, the most prominent position in the play, and held it to admiration. He also, it seemed to me, and entered with more than usual thoroughness and understanding into the atmosphere of the play, and into the nature of the character he portrayed. This young gentleman also possesses brains, which he employed to good purpose in his interpretation of Franconia. Franconia is destined to do much silent play of future, while Franconia is holding the stage, and how Mr. Salisbury, without a touch of stardom, was so markedly successful.—JOSEPHINE MARY FREEMAN in "The Argonaut," San Francisco, June 8, 1902.

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TELEGRAPHIC NEWS

CHICAGO.

Midsummer Bills in Cook County—More Theatres Close—Jottings.
(Special to The Mirror.)

CHICAGO, July 14.

One week from today The Wizard of Oz and The Stoicks will have it all their own way in this town, as The Suburban closed last evening and Florodora's run ends Saturday night at the Illinois, after ten fine weeks. So great has been its success, in fact, that it has been booked for an engagement during the next regular season. The people will enjoy a much needed rest after July 19 until Florodora opens at Manhattan Beach Aug. 4 for a summer run, with Isadore Rush and the others in the cast. And the Illinois will remain "dark" until the regular opening in the Fall.

The extension of a week brought the successful run of The Suburban to an end at McVicker's last night, and the house is now in the hands of the decorators, who will refit it in preparation for the season of 1930-31, which will be opened next month by Fox Grandpa, with Joseph Hart and Charlie De Mar.

According to the latest advice from the Cook's tourist room at Lodgepole Circus, dear old Lannon, our peripatetic friend, Gerald Griffin, is now on the ocean waves on his way to the Statue of Liberty. He says he sails July 12, which is an awful thing for a member of the Robert Emmett cast to do—on Orange-man's Day. Mr. Griffin brings with him a two-pound ten suit, which is an evidence of his caring.

Sam Kendall's new monologue has been such a hit at the Masonic Temple Theatre that he will remain there a second week—his last in vaudeville here before his venture in farce-comedy next season. Kendall is always a favorite here in any capacity.

The Wizard of Oz, at the Grand Opera House, is likely to run until Fall, when Otis Shipper makes his production of Les Mis. The Wizard is by all odds the best offering of its kind ever seen in Chicago.

To-morrow afternoon, for a worthy charity, since from The Wizard of Oz and The Stoicks will play baseball in uniform at the American League Ball Park, and Manager Joseph Buckley will appear. This goes to show how popular Mr. Buckley is with the populace so far as fairness is concerned. D. W. Haines, late manager of Lake Shore, is here ahead of King Bado which opens the Broadway Aug. 4, will be on the grounds at the close of the game to challenge the winner on behalf of the Little League to play for the benefit of the Illinois Home Hospital.

The Stoicks is now in its sixth week at the DeWitt and is showing popular favor with The Wizard of Oz. New songs are added every week and Dick Carl will have a great show for the road before the summer is over.

Mr. Haines, of the Masonic Temple Theatre, sends me a number of good which he has culled from the Opera House Reporter, of Rochester, N. Y., which I submit without comment:

Manager Grant H. Ingram of the Tivoli, in a recent issue writes: "My good dress made do a number of times."

Manager Alfred Haines is doing the business. "Everything is running smoothly, stock in the audience, Charles and Anna Hall have joined for the season."

At the Metropolitan, R. C. opera house, Manager Thomas played the Clara Hammer company June 18-19 to splendid good business.

The Red Hot Tivoli company is doing big business during the summer off week.

The Red Hot Tivoli company, Mr. Haines, has played only one attraction so far, the Belcher Company.

They all appear to be coming back home. The latest advice is from Marshall P. Wilder, the best writer who writes from the Hotel Cecil that he arrives on the St. Paul July 13—the Chicagoan's Day.

Manager C. F. Elliott reopens the Columbus with his new stock company next Saturday night, giving a big production of Hearts Are Treason.

Joe F. Dally, who has closed in vaudeville and gone to Weber and Fields' next season, has left here for the West. I met him the other day looking of And Lang Syne with Betty Gaylor. Well anyhow—

The Academy of Music will open its season Aug. 15 with Julia King and Nelson Lewis in Along the Mohawk, to be seen here for the first time. Miss King is a Chicago girl and very popular here.

With the advent of hot weather the Summer gardens have secured a new lease of life. Haines's Spring machine is at the Chutes Park, with a vaudeville bill; there are numerous other attractions at the Columbia Gardens, Ward and Carson and others are at the Sun Beach Park, and there is music at the Midway and Belmont gardens.

Sam Edwards was a caller at my downtown court last week. He escapes to Broadway and the Longis Club to-day.

The John H. Young Opera company is doing Hall Gwynn over at Mason Park before long audience.

Manager Fred Hamlin, of the Grand Opera House, is entered in the national amateur golf tournament, to take place at Glenview, near here, this week.

In a Denver programme I find the names of John Spade, Beatrice Wamacher, and Ray Hammer for the southern album. Beats were on sale at Frankie Thompson's store.

One of the headlines at San Bond Park is Jack Gardner. I wonder if Mrs. Jack knows about it?

Edna Glend, Jennie Gardner, with Jack Norwood, are leading a good vaudeville bill at the Chicago Opera House this week.

Lewis, the man with the musical heart, is the chief card this week at Middleton's Dime Museum. His best stunt is "The Heart Beated Down," which he does eight times a day in hot weather.

Miss Charles E. Kohl, wife of Manager Charles E. Kohl, of Kohl and Castle, went to Boston last week to be with her sister, Julia Arthur-Cheney, during a serious operation.

One of the prominent figures on the boulevard these days is pretty Isadore Rush, of Florodora, who believes firmly in physical exercises.

—RIP HALL.

BOSTON.

The Prince of Milan's Long Run—Theatre for Back Bay—Next Season's Openings.
(Special to The Mirror.)

BOSTON, July 14.

The third month and "second edition" of The Prince of Milan opened to-night with a large audience, eager to greet the various newcomers to the cast. Henrietta Lee, who succeeds Dorothy Martin as Mrs. Crocker, at

once sang herself into popular favor and caught the spirit of the part capably. George De Long's ability to turn out neat Parisian characterizations fits him in good stead in the part of Franca, the hotel concierge, vice Edie Heron, and Edgar Norton, following Maurice Darcy, was funny as Artie, the Englishman. The Prince of Milan is now announced for the remainder of the month and all through August. Considering the early start, on May 24, this will make a record for Summer theatricals at the Tremont theatre which it will be difficult to beat.

The Castle Square Theatre Dramatic Stock company continues in its reminiscent mood and to-night presented The Stoops to Conquer, with Mary Hall as Kate Hardcastle, James A. Keane as Tony Lumpkin, Fanny Addison Pitt as Mrs. Hardcastle, Hallett Thompson as young Marlow, Lindsay Morrison as Sir Charles, and James L. Seely as Squire Hardcastle. The feature of the performance was Miss Hall's charming and original reading of the lines of Kate. This pretty young actress is making an excellent impression, and seems equally at home in tearful melodrama or chuckling comedy. Charles Bando's Dora took 14-19.

Olivette is the opera at Point of Pines this week and these outdoor performances are counted among the best ever given at this resort.

The new Majestic Theatre, nearing its intended form, will be opened on Monday, Sept. 15, unless something unforeseen prevents.

The Grand Opera House will open on Saturday, Aug. 10, instead of Aug. 11, as previously announced. Manager Magee is now well up the St. Lawrence River on a brief journey through that picturesque region. He will return via the White Mountains in time to be present at the opening.

It has been asserted with a pretty air of confidence that the Back Bay is to have a new theatre, to be known as The Lenox. The story, which started several months since and is now revived for midsummer reading, is that A. E. Chamberlaine is to be manager, that the site will be next to the Hotel Lenox on Rector Street, that the land has been leased, that plans have been made and most of the construction contracts awarded. The statement that this will be "the first invasion of the Back Bay by theatricals" is a bit hardy.

The Children's Theatre, in Copple Hall, though less ephemeral, has a year's successful record in proceedings.

Mrs. Benjamin F. Cheney (Julia Arthur) is receiving congratulations on passing most successfully through an operation for appendicitis at her home on Little Brewster Island last Tuesday. Her convalescence has been pleasingly rapid.

Mr. Price Webber, manager of the Boston Comedy company, was in town last week, calling on his many friends and appearing in the best of health and spirits. He opens his twenty-seventh season on Aug. 15 at St. Andrews, N. H., and will tour the maritime provinces and Eastern New England.

Walter H. Perkins also was seen fitting about town, renewing acquaintances that he is to star in Jerome's A Poor Man.

Charles Emerson Cook, who forewent newspaper work here to become a theatrical manager, stopped over on his way to New Hampshire, where he will pass the summer in writing the book of a new opera.

Leonora Bradley, of the Castle Square Stock company, has recovered from a two months' dangerous illness. Members of the Boston chapter of the Actors' Church Alliance sent almost daily offerings of flowers during her hospital sojourn.

—W. H. GANNON.

PHILADELPHIA.

Third Week of Stewart Opera Company—Atlantic City News—The Rounders at Young's.
(Special to The Mirror.)

PHILADELPHIA, July 14.

The William G. Stewart Opera company are now in their third week at the Park Theatre, and are playing to large business. To-night The Galois received a hearty and well deserved welcome, with an excellent cast headed by William G. Stewart as Fabrice, Clara Palmer and Louise Haysen alternate the role of Molly Samson. The orchestra is under the leadership of Edith Simonson. Next week, The Belle of New York.

Attractions remain unchanged at the Park. The Liberty Bell will open the season of the Chestnut Street Theatre Sept. 8.

Reports from Atlantic City are not encouraging, there are no crowds as yet, and there are so many free resorts that the three places are not playing to the usual receipts. Brown and his band are at the Auditorium Pier; Weber's company in The Rounders, at Young's Pier, and the Steel Pier offers music and dancing.

Professionals Summering at Cape May, N. J., include: Mrs. William K. Griffith, Mr. Richard Stahl, May Wentworth, Billy Raymore, and Manager Gus W. Haines, who conducts a vaudeville entertainment on the Iron Pier.

—A. FARRINGTON.

WASHINGTON.

Jim the Penman at the Columbia—Chase's Closed—Plans of Choral Society.
(Special to The Mirror.)

WASHINGTON, July 14.

One of the most satisfactory portrayals of the character of James Balaban, in Jim the Penman, was that given by Edwin Arden, at the Columbia Theatre, to-night, where the Arden Stock company enter upon the fourth week of their successful run. The presentation throughout was admirable. Emil Hoch's Baron Hartfield, Lorimer Johnston's Louis Percival, W. H. Fox's Captain Redwood, and the Nina Balston of Laura Nelson Hall, were strong and effective. Other parts excellently rendered were the Jack Balston of Fenwick Leach; the Lord Dredelcourt of Wallace Worley; the Dr. Pettigrew of Myron Loringwell; the Agnes Balston of Caroline Frances Cooke; the Mrs. Chaperone of Jane Holly; and the Lady Dunscombe of Emilie Melville.

Lorimer Johnston and Caroline Frances Cooke joined the company this week.

Manager Chase's expressed desire to end the season at his popular Chase's Theatre in the height of its success, was brilliantly realized during the past week, when The Mikado splendidly presented by the Abner Opera Company, drew crowded houses, closing Saturday night to an audience that was remarkable for its size. The regular season will commence early in September. Until then, Manager Chase will seek rest and recreation with his family on Long Island Sound.

Arrangements for the coming season of the Choral Society are being vigorously pushed by the directors. The dates for the principal events have been decided upon as follows: The Messiah, Dec. 10; St. Paul, Feb. 10, and The Creation, April 21. There will also be several recitals.

Thomas Coleman closed with the Arden Stock to join Joseph Haworth at Salt Lake City.

Jed Shaw, treasurer of the Broadway Theatre, is spending his vacation at his home here.

William J. Kerngood has been engaged as musical director at Chase's Orchestra next season.

The concerts by the Marine Band at Chevy Chase Lake drew crowds.

JOHN T. WARD.

ST. LOUIS.

A Runaway Girl at the Delmar Richard-III at Koerner's—Pain's Fireworks Drawing.
(Special to The Mirror.)

ST. LOUIS, July 14.

The past week has been one of general prosperity to the garden managers, as the weather has been about all that could be asked for in July.

The Delmar Opera company did not keep up its reputation of giving better performances each week, as Mrs. Diavolo last week was a disappointment. Sunday evening A Runaway Girl made her first appearance as a garden attraction. Manager Kingsburg has staged it elaborately and it was well received.

The Buhler-Kemble-Rising World's Fair Stock company at Koerner's is holding the high standard of excellence, which Manager Will S. Rising promised at the opening a few weeks since. Mr. Buhler, as Richard III, showed himself eminently fitted for work of this character. Lillian Kemble, as Lady Anne, met the requirements of the role.

Louise Orndorff, as Queen Elizabeth, was efficient, as were also Miss Dalton and Philip and Florence Laile. Harry Norvell, Lee Sternett, Robert Barrett, Herbert Prior, and Alfred Britton were, as usual, capable.

Monte Cristo is the offering this week.

Pain's The Last Days of Pompeii is drawing very large crowds to Handlan's Park, and is giving excellent satisfaction.

J. A. NORTON.

CINCINNATI.

Carmen at Chester Park Hagenbeck's at the Zoo—Military Band at Coney Island.
(Special to The Mirror.)

CINCINNATI, July 14.

The third week of the opera season at Chester Park opened last night with Carmen as the bill. This is the last week of Adelaide Norwood for this year, as she retires from the company on Saturday for a well-earned rest. Freda Ricci will succeed her, making her first appearance next Sunday in Traviata.

Brooke's Band is the undoubted success of the season at the Zoo, which has been crowded at almost every performance. Next week will be the last of the engagement. Weber's Band is undisciplined. Hagenbeck's troupe of trained animals did not arrive in time to open last week as first expected. They made their first appearance yesterday, and drew a great audience.

The Cincinnati Military Band continues to be the drawing card at Coney Island.

H. A. BURTON.

ACCIDENT TO T. A. LIEBLER.

T. A. Liebler, of Liebler and Company, came to town yesterday painted with iodine and pained with bits of sticking plaster. He walked with a limp instead of his usual swinging gait, and seemed nervously whenever a wagon was heard clanking by. All this caused consternation among the forces at Liebler and Company's office. Mr. Tyler rushed to Mr. Liebler's aid and tenderly assisted him to his swivel chair, while Herman Friedman brought a palm leaf fan and the water cooler.

After Mr. Liebler recovered from these attentions he told what was the matter. His battered appearance was the result of a bicycle accident that might have had far more serious consequences. It happened Saturday afternoon at Riverdale, Conn., where Mr. Liebler is living this summer. On Saturday afternoon Mr. Liebler set out from his cottage for the Riverdale Yacht Club, going ashore, which is the way he likes best. Just as he was on the last lap to the club house a horse attached to a light road wagon darted around a corner. In an instant the horse and Mr. Liebler came together and Mr. Liebler was thrown from his wheel. He landed on the grass at the roadside and thus escaped the shock of the fall. Montrose the horse had been busy trampling Mr. Liebler's wheel under foot, and finally the wreck of the cycle became tangled in the carriage wheels. It took the united efforts of Mr. Liebler, his son, and the owner of the horse to separate the machine from the rig.

Nobody knows what made the horse jump at the wheel. The theory is that the animal was crazed by the heat.

ENGAGEMENTS.

By Theodore Johnson, for the Peruch-Selend attractions: The Sunday School, Mrs. Bettie Barry, Mr. and Mrs. Theodore Leach, Art Hinkle, and Fanny and Gracie.

For The Sweet's Revue, by George Samuels' Attractions: W. H. Ryan, manager; Warren J. Ferguson, advance representative; R. E. Farrier, Harry A. Humphrey, Frank La Rue, E. F. Hook, Charles Orndorff, J. C. Carlyle, C. L. Nash, George Haysen, Charles Stanton, Oleg Brown, Eleanor Worthington, Adelle Lane, Edna Marley, and Harry Lovin.

Thomas Coffin Cooke, re-engaged as stage director by Wagonwheels and Kasper. This is his seventh season under this management.

Samuel Brown, for Lost in the Desert.

Russell Mansett, by Kirke La Shelle, for next season, in The Bonnie Brier Bush, supporting J. H. Stoddard.

To support Marguerite Sylva in The Strangers: George C. Bonifant, Jr., John D. Gilbert, D. L. Don, David Torrance, and Dorothy Hunting.

Marguerite Merrill, Gertrude Millington, Clara Brown Marion, and Maybelle Adams, by Frank Hennessey, for The Liberty Belle.

For J. H. Wallitt's production of The Queen of the Highway: Charlotte Severson, Ruth Hock, Claude Boren, Arthur E. Sprague, William Trahan, David Davis, Ernest J. Mark, E. M. Worth, and Albert Lee.

Through the Postcard Exchange: Harry Dickinson and Lily Lyons, for At the Old Cross Roads; Harry M. Hicks, with Kate Bennett; Mr. and Mrs. James Farley, for Woody Willie; Walter; Marie Glend, for The Night Before Christmas; Paul McCarthy and child, for The Little Mother; and O. G. McKinn, for Down by the Sea.

PROFESSIONAL DOINGS.

The fifteen-year-old son of Laura Haines, who had run away from his mother's home two weeks ago, was found in an Ocean Grove, N. J., boarding-house Sunday.

Edward Garvie, who will inaugurate his initial starring tour in St. Jolly at Jolly in Cleveland, Ohio, Sept. 1, arrived in the city July 13 from Chicago.

Julius Murry engaged Victor Hayes to direct rehearsals of The Tyranny of Tears, in which Paul Gilmore will also act.

Lillian Russell was one of the riders in an automobile that was stopped by the Prospect, L. I., authorities on Sunday for exceeding the village speed limit.

May Hennessey is touring the Maritime Provinces with the following supporting company: Marjorie Snow, Adelaide Wilson, F. A. Mansuet, Harold Clarendon, Agnes Brown, F. C. Bennett, Carolyn Lee, W. R. Bailey, and Little Britain.

Manager George E. White has accepted Charlotte, a farce in three acts, adapted from the French by James Hearn. It will have its initial performance in January.

Ed Redway, while singing "Blooming Time" in The Chaperone at the Cherry Blossom Grove Friday night, lost his balance and tumbled over the footlights. The musicians suffered a shock when Mr. Redway landed in the midst, but no serious consequences resulted to any one.

Ernest Shipman visited his mother and other relatives in Toronto last week.

The Irish Parnassus, Edgar Selous's third edition of this successful musical farce, will be sent on the road early in September with Marie Trumbull and Joe J. Sullivan as the leading lights.

Thomas E. Shea will present a varied line of plays next season, including The Man-of-War's Man, The Voice of Nature, Dr. Jekyll and Mr. Hyde, The Prince of Honor, and an elaborate revival of The Belle.

Vinnie Henshaw, of Peck and His Mother-in-Law, will be starred season after next in a novel Yiddish comedy-drama under the direction of the Henshaw-Amusement Company.

Heinold Ridgway was in the city for a few days last week and returned to Chicago to commence rehearsals with A Little Outcast.

Ethel Barrymore will play a male part, for the first time, at the Navy Theatre this Fall, taking the character of a French peasant in a fifty-minute playlet, entitled Canots.

Fred C. Whitney is expected to return to-day from a fishing trip to Northern Michigan.

Robert V. Ferguson is back in town after a successful season with Kathryn Kivner in A Country Girl. Mr. Ferguson's Spanish was pronounced an admirable piece of acting, right in the spirit of old comedy.

John Barber, who has lately been doing a Yankee specialty in vaudeville, will return to the legitimate next season to play in Our New Minister.

Alice Roseland, who has been ill with nervous prostration, has fully recovered.

The two hundred and fifty members of the Southern Press Association who are to visit New York this week will see A Chinese Honeymoon at the Casino next Thursday evening, July 17.

Edwin Mordant and Olin Humphrey have canceled their contract with A Democratic Chance, the parts being unsatisfactory. Their new play by Theodore Kremer, in which they will star, will be completed in November.

The Elizabethan morality play, Everyman, that has been so successful in London, will be presented here next season by an English company, the same, it is said, that is now acting in England.

Marie Tempest is to be managed by Charles Frohman hereafter. It is said that she may visit this country next season.

Oscar Asche, it is reported, will come here next season to play Maldonado, the strongest role in Pinero's Iria, that Virginia Harrel is to be starred in. Mr. Asche played the role in London with much success.

An opera company under the management of George A. Blumenthal will play on next week's season at Levy's Casino, Arverne, L. I., beginning July 15.

Rosabel Morrison, it is said, intends to return to the stage next season.

Edward Waldman, the German tragedian, will open his season late in September. His repertoire will consist of Dr. Jekyll and Mr. Hyde, The Merchant of Venice, and David Garrick. Among those engaged for the company are R. E. Waller, Morris Frank, Ida Rivera, and Edward Shaw.

Willie Granger will star next season in Gypsy Jack, a melodrama that was presented early last season at the Third Avenue. Among those engaged for the supporting company are Louis Rogers, Mary Noble Drew, R. Young, Flo Hanning, J. Frank, and Jane Chatterton. The company will open the season at the Third Avenue on Aug. 1.

Robert T. Haines, who is now in England, expects to sail for America on July 25.

Samuel Tarnberg, a character actor well known on the local Jewish stage, will shortly make his debut in vaudeville in a sketch written for him by Howard P. Taylor.

The Florodora company now playing in Chicago will open its engagement at Manhattan Beach on Aug. 4.

Gerald Griffin, who has just finished a two months' tour of England, Ireland, France and Switzerland, called for home July 13 at the Opera. He will begin rehearsals with St. Wesley Hennessey's Robert Emmett on July 21.

Charles W. Duncan will return to New York from Europe on the Empress of Wales, sailing on July 16.

Vincent Serrano, Joseph Kilgour, and Mrs. Edgar Selwyn arrived in New York from England yesterday (Monday) on the Minneapolis.

Dan Mason, of the team of Mason and Mason, returned to town last week from Atlantic City, where he has been spending his vacation with his family. He is arranging for his second starring tour in Rudolph and Adolph, rehearsals for which will begin on Aug. 4.

R. J. Carpenter's companies will begin rehearsals in Chicago on the following dates: One Yella, Sept. 1; A Little Outcast (Western), Aug. 20; Mr. Piaster of Paris, Aug. 21; For the Star (Eastern and Western), Aug. 14.

The Scott's Revue, George Samuels' attraction, have begun rehearsals at Lyric Hall, New York, under the direction of George Fraser.

Marie Welland Sterling is to write a play for Adelaide Thurston to star in season after next. She is rewriting her play, Virginia of Virginia, for another woman star. Her version of Napha has been leased to various companies in this country and England. Only a few girls, also by Mrs. Sterling, will be produced at the New Star Sept. 15, and in sunny Tennessee opens its season Oct. 12. Mrs. Sterling's On the Suwanee River will be sent on its sixth tour by Star and Nibel.

Jennie Hennessey, director of the Cincinnati School of Expression and College of Music, will soon give a recital in Atlantic City, after which she will come to New York to place her pupils, as she has done in the past. Those who will join Mrs. Hennessey in New York are Mabel Brownell, Florence Shaw, Marion Taylor, Fred Morgan, Adolph P. Oiler, and all of the active members of the Cincinnati School of Expression Dramatic Club.

R. E. Hamilton, manager of the Capital Theatre, Little Rock, Ark., is in town. He is making many improvements in his theatre and expects a prosperous season.

THE FOREIGN STAGE.

LONDON.

Forbes-Robertson as Hamlet—Actors' Feast
Nathan's Guests—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, July 5.

I would fain start this epistle by heartily wishing all London readers many happy returns of yesterday, which was Independence Day. As usual the American flag, honored more extensively than ever in our midst, fluttered bravely over many a public building and house-top. Many an American citizen, theatrical and otherwise, went to pay a visit to your Ambassador's fine quarters, the Chantier, in Carlton House Terrace.

The more and more reassuring bulletins regarding the King's health have naturally tended to improve certain business and professions. The good news, however, has come too late to be of any use to the theatrical profession. You will, therefore, not be surprised to learn that many theatres of importance are about to put their shutters up. These include the St. James' and the Haymarket, which close to-night, the Adelphi, with *Sapho*, and Wyndham's, with *David Garrick*, which close next week. There and Back at the Prince of Wales', ends there next Saturday, but will, on the following Monday, turn up at the Shaftsbury, where Jeddury Junior will, also, finish next Saturday. The Criterion will close next Saturday for much-needed reconstruction, and A Country House will be shifted therefrom to the aforementioned Prince of Wales, where it was originally produced. Cognell finishes at the Garrick next week, and Jeanne Granier and company come there instead. The Duke of York's will close next Saturday, but, pending the production of *Pinero's* new play there in the Fall, Sarah Bernhardt shall start a short season there on Monday week. At Wyndham's, our new knight, Sir Charles, will produce, in the Autumn, a new play by Henry Arthur Jones.

The Lyceum, where our other knight, Sir Henry Irving, gave a revival of *Charles I.* last Saturday, still goes merrily on with *Faust*. I gather that, at the end of Irving's season, this theatre will be closed for reconstruction, which it needs badly, for this once fine playhouse is not kept as Sir Henry kept it when he was manager thereof. The Lyceum will remain closed until the coming of Nance O'Neill.

Drury Lane, with Ben Hur; Her Majesty's, with *The Merry Wives of Windsor* and its great cast, and the Lyric, with Mrs. Ryley's sweet play, *Mice and Men*, are the only other houses doing well. *Mice and Men* is doing so well that Forbes-Robertson has just extended his tenancy of the Lyric until next March. Owing to this Business Manager Tom B. Davis has taken over the new Apollo, next door, at a rent of £200 per week, in order to produce thereat a new comic opera by Owen Hall (James Davis) and Sidney Jones, the author and composer of *The Galah*, etc.

Forbes-Robertson started a series of matinees of *Hamlet* at the aforementioned Lyric, on Thursday, and drew a fine audience. Everyone was enthusiastic as to F.R.'s moody Dana, one of the finest moody Dana's within the memory of playgoing man, perhaps, because in addition to being beautifully spoken, it is far less moody than most. Mary Riche was a fine and lovely Queen; William Warren, Jr., a good Polonius, and Courtney Thorpe a good Ghost. The sweet Gertrude Elliott's Ophelia, however, was somewhat disappointing. Moreover, she increased the general gloom of the fourth act by wearing a black mourning gown in her mad scenes. J. H. Ryley was to have played the First Grave-digger, but he was too ill.

Samuel Lind, your native born baritone, produced at the Oxford Music Hall, on Monday, *Gringoire*, or *One Sweet Singer*, the sketch that he has so successfully played on your side. In spite of a somewhat noisy or misbehaving audience Lind and company (including Craig Henry as the King), Arnold Lucy as the Barber, Maggie Hunt as Madame Nicole, and Marie Stephens as Jeannette, all scored amply. To-day I learn that *The Sweet Singer* is to be retained on the Oxford bill until further notice. *Prize Midridge* is a success at the Oxford and Tivoli.

The heretofore mentioned Sarah Bernhardt is just doing a series of one-night and one-day stands all over the British Isles; she finishes them at the Grand Theatre, Fulham, next Friday.

The cast for Quality Street at the Vaudeville in the Fall will include, in addition to Seymour Hicks and Editha Terrier, Henrietta Watson, Rosina Filippi, George Shelton, and that splendid emotional actress, Marion Terry, sister to our sweet Ellen.

Irving now tells me that having received at last and after long waiting—the scenario from Sardou, he will next season stage a *Dante* play at the Lyceum, prior to bringing it to America. Woodrow Grounsmith and his wife, May Fairway, will start in October a tour of your hospitable States, with W. G.'s right merry play, *The Night of the Party*. Your smart Edna Ang has just arrived on these shores. Maiden and Millionaire is the title of a new comic opera, with music by Robert Coverley, a clever composer, well known on your side. The book is by Rupert Hughes, also well known on your side, and H. Chance Newton, who is not altogether unknown on this side—while Misses readers have some knowledge of. But, hark! we are observed! Let us conceal ourselves.

During the week many of us have had to put in a lot of time at midnight receptions given by certain theatrical managers to the Colonial Premiers, Oriental and other kings and princes who came over for the coronation that didn't come off. *Boroborn Tree* started on Thursday with quite a charming gathering after the show at Her Majesty's, and Irving gave a real gilt-edged affair at the Lyceum at midnight on Thursday. Among other American citizens present were Ambassador Chantier, Richard Harding Davis, R. A. Abbey, and several others of equal note. The blase of jewels on the ladies, and especially on the Indian princess, etc., was simply tremendous. All the arts and sciences, the diplomatic, military, legal, and other professions were most representatively represented. Indeed, we all had a high old time until long after day-dawn.

To-night we must attend George Alexander's Colonial and Indian Reception at Her Majesty's, and on Monday we must go to Wyndham's similar function.

Actor Gerald Griffin, who has been having a real good time among the London and the Irish boys, calls for your notice next Saturday. Humourist Marshall P. Wilder, who has, in

a very brief period given eleven big social shows, embarks for your shores to-day. Sweet Maud Jeffries has, I am glad to say, just returned to these shores. I grieve, however, to have to announce that poor Bonnie Bonhill is dangerously ill with cancer in the stomach. She is at Southsea.

Next week's special offerings in this city are very few in number. The principal ones are revivals of two ancient plays—namely, *The Alchemist*, by Ben Jonson, and *The Old Wives Tale*, by George Peele, also a friend of Shakespeare's.

GAWAIN.

PARIS.

Summer Bullseye Sets in Guitry's Theatre
—New Books.

(Special Correspondence of The Mirror.)

PARIS, June 28.

Summer is here and with the usual dullness. There are no new productions; there is little of news. The number of theatres open, however, exceeds the average for the period. Besides the subsidized theatres, the *Francs*, *Opera*, *Opera Comique*, and *Odéon*, these playhouses continue their seasons: *The Ambigu*, with *La Porteuse de Pain*; the *Athénée*, with *Ninon de Lenclos*; the *Châtelet*, with *Les Cinq Sous de Lavarade*; the *Cluny*, with *Les Noces d'un Réserve*; the *Dejazet*, with *Le Coucou*; the *Folies Dramatiques*, with *Le Billet de Logement*; the *Nouveautés*, with *Loute*; the *Porte Saint-Martin*, with *Le Courrier de Lyon*; the *Theatre Sarah Bernhardt*, with *Camille*. The *Dejazet* closes to-morrow, the *Odéon* on Monday, and the *Opera Comique* on July 5. The theatres closed are the *Bouffes-Parisiens*, *Gaité*, *Gymnase*, *Palais-Royal*, *Renaissance*, *Antoine*, *Chateau d'Eau*, *Capucines*, *Varietés*, *Vaudeville*. The *Cigale*, *Folies-Bergères*, *Jardin de Paris*, *Moulin-Rouge*, *Olympia*, and *Eldorado* are offering excellent variety bills and doing a rushing business. The weather has been very warm and the regular theatres feel its effects. Again one wishes there were some law to compel managers to make proper provision for the ventilating of their theatres. An evening at certain of our playhouses on even a moderately warm night is as near to the infernal regions as one wishes to get.

Madame Yaworska, the Russian actress, closed her first Paris season with a performance of *Camille*. Probably because her audience understood this drama better than the other plays of her repertoire, Madame Yaworska won her greatest success here as Daudet's heroine. For once she had a large audience and it was genuinely enthusiastic. On Tuesday Madame Yaworska was the guest of honor at a luncheon at which Jules Claretie presided. Mounet-Sully, Paul Mounet, Rachel Boyer, and a number of others were also present. Madame Yaworska made a speech, expressing herself as much pleased at her reception in Paris. She said she would return next season.

Two plays that met a deserved fate were *La France au Transvaal*, at the *Ambigu*, that ran four nights, and *Le Barbier du Roi Midas*, at the *Bouffes-Parisiens*, that had one night less to its credit. *La Porteuse de Pain* is going finely on its revival at the *Ambigu*.

Guitry's new theatre, of which I wrote last week, is to be opened in December, unless the building authorities, with whom Guitry is wrangling, do not delay the construction too long. The theatre occupies a site opposite the *Vaudeville*. It will be a decided novelty among Paris amusement places. Guitry has planned it according to his own theories, chief of which is that from the better class of performances the cheaper or more ignorant element should be excluded. He believes that the denizens of the pit and gallery are so lacking in appreciation that they spoil many good scenes by uncalled-for laughs or comments. There are persons who have noticed an equal lack of appreciation on the part of the more wealthy, but not necessarily more intelligent, occupants of the high-priced seats. Guitry doesn't see it that way. He intends, if possible, to make his theatre a fad that will draw only the rich, fashionable and cultured element. To that end he is not going to have any pit or gallery. The theatre will be more in the way of a salon. The polite audience will not have its eyes, ears or nostrils offended by the presence of the lower classes. The total seating capacity will be about five hundred, and the decorations are to be tasteful and luxurious. It all sounds very well, but is it practical? The lower classes may laugh at the wrong time; they do not come in evening clothes, but they pay, and that is something that many of the more cultured patrons do not. The free ticket evil is one of the curses of the theatres here. If Guitry can bar deadheads and keep his theatre a fad he probably will succeed. I am sure I hope he will succeed, for a highly interesting and artistic series of performances may be expected. Guitry will produce plays by *Breux*, *Dennay*, *Capus*, and other prominent authors.

Volumes VII and VIII of *Francisque Sarcey's* reminiscences, "Quarante Ans de Theatre," have just been published. In the criticisms they contain the works of *Richelle*, *Kola*, *Ohnet*, *Lavedan*, *Mirbeau*, *Frangois de Curel*, and many other authors are discussed. Sarcey was one of the few writers on the stage whose criticisms are classics. His writings form an incomparable critical history of the French drama during his lifetime.

Another publication of stage interest is Jules Claretie's "Profil de Theatre." Here in the director of the *Comedie Francaise* paints some graphic portraits of players, mostly comedians. He sketches their personalities, and comments on their methods and estimates their abilities. M. Claretie writes vigorously and well, and he is not afraid to say what he thinks. The book should attract much attention. At the *Francs* they are preparing to revive *Porto-Riche's* *Le Passant*, that will be staged in a few days. The next revival there will be *Parodi's* *Mores et Castillans*.

Jeanne Granier will soon go to London for a season there. Lucien Guitry will be her leading man.

Legue-Poe, who recently produced Masterlinck's *Monna Vanna*, will next season stage for the Theatre de l'Œuvre Byron's wild and gloomy play, *Manfred*.

T. S. R.

CUES.

Katherine Rober returned yesterday from her pleasure trip abroad.

Virginia Drew Truscott, having closed a long and successful season with *Frederick Ward*, has returned to New York city. Miss Truscott received most commendatory notices while with Mr. Ward.

Mrs. John Doug, after a month's sojourn abroad, has returned to New York.

THE STOCK COMPANIES.

Ethel Knight Mollison has been engaged as leading woman with Proctor's Stock company, Montreal.

These stock engagements have been made through the Actors' Society: Minna C. Gleason, Nell Stock; Harry A. McKee, Cora Payton; William Stuart, Hopkins, Memphis; Pearl Lander, Cora Payton; Elsie Edmond, James Nell, John Waldron, Dearborn Stock.

Gus A. Forbes has been re-engaged for leading juveniles with the American Stock company, Chicago.

For Cora Payton's Theatre Stock company, at the Park Theatre, Boston, Mass.: Cora Payton, Walter Wilson, Tony Cummings, Cliff C. Storch, Joseph W. Girard, George B. Barrill, Joseph Redman, Claude Payton, Will L. Wilkin, Fred B. Ross, Chris L. Landry, Una Abell Brinker, Dora Lombard, Pearl Landers, Minna Ferry, Elizabeth Morgan, Beatrice Lippincott, Jennie Austin, Clara Austin, and David J. Ramaga, manager.

Jessie Mae Hall has been engaged by F. F. Proctor to appear in the title-role of her successful play, *The Princess of Patches*, with the Proctor Stock company at the Fifth Avenue Theatre for the week of Aug. 4 and at the 125th Street Theatre the week following. Miss Hall will introduce a number of her old-time song successes during the action of the play, in which she has appeared more than three hundred times. Miss Hall won favor last season by her clever characterization of Simplicity Johnson in *Lovers' Lane*.

Blanche Crozier, of the Thanhouser Stock company, who has been visiting in Toronto and Bradford, Can., left July 9 to rejoin the company.

Florence Leslie states that she has not signed with Old Jed Proctor for next season. She will remain with the Proctor Stock company, of which she has been a member since its organization. This week Miss Leslie is playing Mrs. Hummingtop at Proctor's 125th Street Theatre.

James Gordon closed with the Wright Huntington Stock company, at the Empire Theatre, Providence, July 12. He will take a rest before beginning rehearsals for next season.

The Cora Payton company at the Theatre Francaise, Montreal, is making a record here as one of the most popular stock companies that has appeared in that city. Manager J. T. Macaulay is now making an effort to hold the *Francs* till the opening of the regular season, but as the company is to report in Springfield on Aug. 4 for rehearsals preparatory to their annual tour, this will be difficult unless dates are shifted. The engagement has been an exceptionally pleasant one; the members of the company having become such strong social favorites that the close of the season will be mutually regretted by the players and the public.

Maudie Wilson, whose serious illness was reported in a recent issue of *The Mirror*, is rapidly regaining her health, and has arranged to sail on the *Ombra* July 26 for her home in England, where she will spend her vacation previous to returning to the Proctor Stock company.

When Bartley McCullum leased the Jefferson Theatre, Portland, Maine, and announced that he should establish a summer stock company right in the city proper, many wise ones shook their heads and declared that for once Mr. McCullum had made a grave mistake. But future development again proved otherwise. Large houses have been the rule since the season opened. Mr. McCullum has a strong company, and presents excellent plays.

O. D. Woodward has practically completed the organizing of his stock company at the auditorium, Kansas City. Among the players he has engaged are Howard Hessel, Harold Hartwell, H. Guy Woodward, Joseph Totten, Willard Blackmore, William Riley Hatch, Wilson Hays, Sadley Brown, Harry Long, Gertrude Barkley, Estelle Carter, and Carrie Clark Ward.

The stock season at the Empire, Toledo, will open Aug. 30. Hattie and Benson and I. H. Gerson, lessees of the Empire, have engaged Lahe Wells as manager. Mr. Wells was formerly treasurer of the Empire. Harry Glusier and Esther Lyon will play the leading roles, and others in the company will be Fay Courtney, Kate Japan, and Louis Ahlson.

These engagements are announced from the Actors' Society of America: Mina Collins Gleason, for the Nell Stock company; Augustus Balfour, with the Proctor Stock company; William Stuart and Anna Hollinger, with the Hopkins Stock company, Memphis.

H. O. Andrews and Edna Marie, both of the Fertle Springs Stock company, were married at Warrensburg, Mo., June 30.

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Bertha Dowling, for *My Antonietta*.

Harry M. Price, with *Pock's Dad Boy*.

Walter H. Crosby, by Henry D. Harris, for A Royal Family.

Winfield Walter, with *The Messenger Boy*.

THE FOREIGN STAGE.

LONDON.

Forbes-Robertson as Hamlet—Actors Feast
Rathen's Guests—Gawain's Comedy.

(Special Correspondence of The Mirror.)

London, July 5.

I would fain start this epistle by heartily wishing all Minion readers many happy returns of yesterday, which was Independence Day. As usual the American flag, hoisted more extensively than ever in our midst, fluttered bravely o'er many a public building and homestead. Many an American citizen, theatrical and otherwise, went to pay a visit to your Ambassador's fine quarters, the Chancery, in Carlton House Terrace.

The more and more reassuring bulletins regarding the King's health have naturally tended to improve certain business and professional. The good news, however, has come too late to be of any use to the theatrical profession. You will, therefore, not be surprised to learn that many theatres of importance are about to put their shutters up. These include the St. James' and the Haymarket, which close to-night, the Adelphi, with *Sapho*, and Wyndham's, with *David Garrick*, which close next week. There and back at the Prince of Wales', ends there next Saturday, but will, on the following Monday, turn up at the Shaftesbury, where *Jedburgh Junior* will, also, finish next Saturday. The Criterion will close next Saturday for much-needed reconstruction, and a Country Mouse will be shifted therefrom to the afore-said Prince of Wales, where it was originally produced. *Cogolin* finishes at the Garrick next week, and *Jeane Granier* and company come there instead. The Duke of York's will close next Saturday, but, pending the production *Pizarro's* new play there in the Fall, Sarah Bernhardt shall start a short season there on Monday week. At Wyndham's, our new knight, Sir Charles, will produce, in the Autumn, a new play by Henry Arthur Jones.

The Lyceum, where our other knight, Sir Henry Irving, gave a revival of *Charles I.* last Saturday, still goes merrily on with *Faust*. I gather that, at the end of Irving's season, this theatre will be closed for reconstruction, which it needs badly, for this once fine playhouse is not kept as Sir Henry kept it when he was manager thereof. The Lyceum will remain closed until the coming of Nance O'Neill.

Drury Lane, with Ben Hur; Her Majesty's, with *The Merry Wives of Windsor* and its great cast, and the Lyric, with Mrs. Ryley's sweet play, *Mice and Men*, are the only other houses doing well. *Mice and Men* is doing so well that Forbes-Robertson has just extended his tenancy of the Lyric until next March. Owing to this Business Manager Tom B. Davis has taken over the new Apollo, next door, at a rent of £200 per week, in order to produce thereat a new comic opera by Owen Hall (James Davis) and Sidney Jones, the author and composer of *The Gaiety*, etc.

Forbes-Robertson started a series of matinees of *Hamlet* at the aforementioned Lyric, on Thursday, and drew a fine audience. Every-one was enthusiastic as to F.R.'s moody Dane, one of the finest moody Danes within the memory of playgoing man, perhaps, because in addition to being beautifully spoken, it is far less moody than most. Mary Rorke was a fine and lovely Queen; William Tarzan, Jr., a good Polonius, and Courtney Thorne a good Ghost. The sweet Gertrude Elliott's Ophelia, however, was somewhat disappointing. Moreover, she increased the general gloom of the fourth act by wearing a black mourning gown in her mad scenes. J. H. Ryley was to have played the First Gravedigger, but he was too ill.

Homer Lind, your native born baritone, produced at the Oxford Music Hall, on Monday, *Gringolre*, or *One Sweet Singer*, the sketch that he has so successfully played on your side. In spite of a somewhat noisy or mafficking audience Lind and company (including Craig Henry as the King), Arnold Lucy as the Barber, Maggie Hunt as Madame Nicole, and Maria Stephens as Jeannette, all scored amain. To-day I learn that *The Sweet Singer* is to be retained on the Oxford bill until further notice. From Eldridge is a success at the Oxford and Tivoli.

The heretofore mentioned Sarah Bernhardt is just doing a series of one-night and one-day stands all over the British Isles; she finishes them at the Grand Theatre, Fulham, next Friday.

The cast for Quality Street at the Vaudeville in the Fall will include, in addition to Seymour Hicks and Editha Terrell, Henrietta Watson, Rosina Filippi, George Shelton, and that splendid emotional actress, Marion Terry, sister to our sweet Ellen.

Irving now tells me that having received at last—and after long waiting—the scenario from Gordon, he will next season stage a Dante play at the Lyceum, prior to bringing it to America. Weedon Grossmith and his wife, May Fairley, will start in October a tour of your hospitable States, with W. G.'s right merry play, *The Night of the Party*. Your smart Edna Aug has just arrived on these shores. *Maiden and Millionaire* is the title of a new comic opera, with music by Robert Coverley, a clever composer, well known on your side. The book is by Rupert Hughes, also well known on your side, and H. Chance Newton, who is not altogether unknown on this side—while Minion readers have some knowledge of. But, hark! we are observed! Let us conceal ourselves.

During the week many of us have had to put in a lot of time at midnight receptions given by certain theatrical managers to the Colonial Premiers, Oriental and other kings and princess who came over for the occasion that didn't come off. Beerbohm Tree started on Tuesday with quite a charming gathering after the show at Her Majesty's, and Irving gave a real gilt-edged affair at the Lyceum at midnight on Thursday. Among other American citizens present were Ambassador Choate, Richard Harding Davis, E. A. Abbey, and several others of equal note. The blaze of jewels on the ladies, and especially on the Indian princess, etc., was simply tremendous. All the arts and sciences, the diplomatic, military, legal, and other professions were most representatively represented. Indeed, we all had a high old time until long after daybreak. To-night we must attend George Alexander's Colonial and Indian Reception at Her Majesty's, and on Monday we must go to Wyndham's similar function.

Actor Gerald Griffith, who has been having a real good time among the London and the Irish boys, sails for your nation next Saturday. Humorist Marshall F. Wilder, who has, in

a very brief period given eleven big social shows, embarks for your shores to-day. Sweet Maud Jeffries has, I am glad to say, just returned to these shores. I grieve, however, to have to announce that poor Bessie Bonehill is dangerously ill with cancer in the stomach. She is at Southampton.

Next week's special offerings in this city are very few in number. The principal ones are revivals of two ancient plays—namely, *The Alchemist*, by Rare Ben Johnson, and *The Old Wives Tale*, by George Peele, also a friend of Shakespeare's.

GAWAIN.

PARIS.

Summer Bullness Sets In Guilty's Theatre
—New Books.

(Special Correspondence of The Mirror.)

PARIS, June 28.

Summer is here and with the usual dullness. There are no new productions; there is little of news. The number of theatres open, however, exceeds the average for the period. Besides the subsidized theatres, the Français, Opéra, Opéra Comique, and Odéon, these playhouses continue their seasons: *The Ambigu*, with *La Porteuse de Pain*; the Athénée, with *Ninon de Lenclos*; the Châtelet, with *Les Cinq Sous de Lavarade*; the Cluny, with *Les Noces d'un Laverade*; the Dejazet, with *Le Coucou*; the Folies Dramatiques, with *Le Billet de Logement*; the Nouveautés, with *Louise*; the Porte Saint-Martin, with *Le Courrier de Lyon*; the Théâtre Sarah Bernhardt, with *Camille*. The Dejazet closes to-morrow, the Odéon on Monday, and the Opéra Comique on July 5. The theatres closed are the Bouffes-Parisiens, Gaité, Gymnase, Palais-Royal, Renaissance, Antoine, Chateau d'Eau, Capucines, Variétés, Vandœuvre. The Cigale, Folies-Bergères, Jardin de Paris, Moulin-Rouge, Olympia, and Eldorado are offering excellent variety bills and doing a rushing business. The weather has been very warm and the regular theatres feel its effects. Again one wishes there were some law to compel managers to make proper provision for the ventilating of their theatres. An evening at certain of our playhouses on even a moderately warm night is as near to the infernal regions as one wishes to get.

Madame Yaworska, the Russian actress, closed her first Paris season with a performance of *Camille*. Probably because her audience understood this drama better than the other plays of her repertoire, Madame Yaworska won her greatest success here as Daudet's heroine. For once she had a large audience and it was genuinely enthusiastic. On Tuesday Madame Yaworska was the guest of honor at a luncheon at which Jules Claretie presided. Mounet-Sully, Paul Mounet, Rachel Boyer, and a number of others were also present. Madame Yaworska made a speech, expressing herself as much pleased at her reception in Paris. She said she would return next season.

Two plays that met a deserved fate were *La France au Transvaal*, at the Ambigu, that ran four nights, and *Le Barbier du Roi Midas*, at the Bouffes-Parisiens, that had one night less to its credit. *La Porteuse de Pain* is going finely on its revival at the Ambigu.

Guilty's new theatre, of which I wrote last week, is to be opened in December, unless the building authorities, with whom Guilty is wrangling, do not delay the construction too long. The theatre occupies a site opposite the Vaudeville. It will be a decided novelty among Paris amusement places. Guilty has planned it according to his own theories, chief of which is that from the better class of performances the cheaper or more ignorant element should be excluded. He believes that the demerits of the pit and gallery are so lacking in appreciation that they spoil many good scenes by uncalled-for laughs or comments. There are persons who have noticed an equal lack of appreciation on the part of the more wealthy, but not necessarily more intelligent, occupants of the high-priced seats. Guilty doesn't see it that way. He intends, if possible, to make his theatre a fad that will draw only the rich, fashionable and cultured element. To that end he is not going to have any pit or gallery. The theatre will be more in the way of a salon. The polite audience will not have its eyes, ears or nostrils offended by the presence of the lower classes. The total seating capacity will be about five hundred, and the decorations are to be tasteful and luxurious. It all sounds very well, but is it practical? The lower classes may laugh at the wrong time; they do not come in evening clothes, but they pay, and that is something that many of the more cultured patrons do not. The free ticket evil is one of the curses of the theatres here. If Guilty can bar deadheads and keep his theatre a fad he probably will succeed. I am sure I hope he will succeed, for a highly interesting and artistic series of performances may be expected. Guilty will produce plays by Brieux, Donnay, Capus, and other prominent authors.

Volumes VII and VIII of Francisque Sarcey's reminiscences, "Quarante Ans de Theatre," have just been published. In the criticisms they contain the works of Richpin, Zola, Ohnet, Lavedan, Mirbeau, François de Curel, and many other authors are discussed. Sarcey was one of the few writers on the stage whose criticisms are classics. His writings form an incomparable critical history of the French drama during his lifetime.

Another publication of stage interest is Jules Claretie's "Profil de Theatre." Herein is the director of the Comédie Française points some graphic portraits of players, mostly comedians. He sketches their personalities, and comments on their methods and estimates their abilities. M. Claretie writes vigorously and well, and he is not afraid to say what he thinks. The book should attract much attention. At the Français they are preparing to revive Porto-Riche's *Le Pacha*, that will be staged in a few days. The next revival there will be Parodi's *Mores et Castillans*.

Jeane Granier will soon go to London for a season there. Lucien Guilty will be her leading man.

Lagne-Poe, who recently produced Master-linck's *Monna Vanna*, will next season stage for the Theatre de l'Œuvre Byron's wild and gloomy play, *Manfred*.

T. S. R.

CUES.

Katherine Robor returned yesterday from her pleasure trip abroad.

Virginia Dowse Truscott, having closed a long and successful season with Frederick Warde, has returned to New York city. Miss Truscott received most commendatory notices while with Mr. Warde.

Mrs. John Dowd, after a month's sojourn abroad, has returned to New York.

THE STOCK COMPANIES.

Ethel Knight Mollison has been engaged as leading woman with Proctor's Stock company, Montreal.

These stock engagements have been made through the Actors' Society: Minna G. Gleason, Neil Stock; Harry A. McKay, Cora Payton; William Stuart, Hopkins, Memphis; Pearl Lander, Cora Payton; Elsie Edmund, James Neill, John Waldron, Dearborn Stock.

Gus A. Forbes has been re-engaged for leading juveniles with the American Stock company, Chicago.

For Cora Payton's Theatre Stock company, at the Park Theatre, Boston, Mass.: Cora Payton, Walter Wilson, Tony Cummings, Cliff C. Storch, Joseph W. Girard, George B. Berrell, Joseph Redman, Claude Payton, Will L. Wilkin, Fred B. Rose, Chris L. Landry, Una Abell Brinker, Dora Lombard, Pearl Landers, Minna Ferry, Elizabeth Morgan, Beatrice Lippincott, Jennie Austin, Clara Austin, and David J. Ramaga, manager.

Jennie Mae Hall has been engaged by F. F. Proctor to appear in the title-role of her successful play, *The Princess of Patches*, with the Proctor Stock company at the Fifth Avenue Theatre for the week of Aug. 4 and at the 125th Street Theatre the week following. Miss Hall will introduce a number of her old-time song successes during the action of the play, in which she has appeared more than three hundred times. Miss Hall won favor last season by her clever characterization of Simplicity Johnson in *Lovers' Lane*.

Blanche Crosier, of the Thanhouser Stock company, who has been visiting in Toronto and Brantford, Can., left July 9 to rejoin the company.

Florence Leslie states that she has not signed with Old Jed Prouty for next season. She will remain with the Proctor Stock company, of which she has been a member since its organization. This week Miss Leslie is playing Mrs. Hummingtop at Proctor's 125th Street Theatre.

James Gordon closed with the Wright Huntington Stock company, at the Empire Theatre, Providence, July 12. He will take a rest before beginning rehearsals for next season.

The Cora Payton company at the Theatre Français, Montreal, is making a record here as one of the most popular stock companies that has appeared in that city. Manager J. T. Macaulay is now making an effort to hold the Français till the opening of the regular season, but as the company is to report in Springfield on Aug. 4 for rehearsals preparatory to their annual tour, this will be difficult unless dates are shifted. The engagement has been an exceptionally pleasant one; the members of the company having become such strong social favorites that the close of the season will be mutually regretted by the players and the public.

Maudie Wilson, whose serious illness was reported in a recent issue of THE MINION, is rapidly regaining her health, and has arranged to sail on the *Omberie* July 26 for her home in England, where she will spend her vacation previous to returning to the Proctor Stock company.

When Bartley McCullum leased the Jefferson Theatre, Portland, Maine, and announced that he should establish a Summer stock company right in the city proper, many who once shook their heads and declared that for once Mr. McCullum had made a grave mistake. But future development again proved otherwise. Large houses have been the rule since the season opened. Mr. McCullum has a strong company, and presents excellent plays.

O. D. Woodward has practically completed the organizing of his stock company at the auditorium, Kansas City. Among the players he has engaged are Howell Hessel, Harold Hartsell, H. Guy Woodward, Joseph Totten, Willard Blackmore, William Riley Hatch, Wilson Egan, Sedley Brown, Harry Long, Gertrude Berkley, Estelle Carter, and Carrie Clark Ward.

The stock season at the Empire, Toledo, will open Aug. 30. Hurtig and Seamon and I. H. Garson, lessees of the Empire, have engaged Lake Wells as manager. Mr. Wells was formerly treasurer of the Empire. Harry Glazier and Esther Lyon will play the leading roles, and others in the company will be Fay Courtney, Kate Jenson, and Louis Albin.

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THE USHER



That wild Irishman, Bernard Shaw, takes himself seriously—so much so that the London Times said recently that it believed "his megalomania to be no humorous assumption."

As a matter of fact Mr. Shaw's colossal egotism is as unconscious as the mania of an inmate of a padded cell in Bellevue.

The biting humor that he displays in his plays is not a patch on the humor that he shows in the prodigious value that he attaches to these products.

He professes to be a socialist, and loves to raise his voice in public denunciation of the established order of things; but privately he believes in monopoly and all its works.

He claims to be a friend of the "poor-poor," while in reality he dearly loves to contemplate wealth and power.

He pretends to love art and prates of encouraging it, while actually he seeks to dispose of his dramatic wares on fabulous terms.

He objects that nobody in England can write plays except himself, and yet his plays are usually failures in England on the rare occasions when they are produced.

Altogether, Mr. Shaw is an amazing as well as an amusing megalomaniac.

Stage-Manager Burnside, of the Jefferson De Angeli Opera company, writes from London:

"A good many of THE MIMON'S readers are acquainted, personally and professionally, with Richard Barker. They will be interested to know that he is recovering slowly from his painful illness and the operation it necessitated. I have visited him several times and know he has had many inquiries from friends in the United States inquiring after his health; he will feel obliged if THE MIMON will express his thanks to them."

Speaking of the New England circuit which Julius Cahn is organizing the Manchester, N. H., Union explains one of the "inducements" it holds forth to the local manager thus:

By the proposed arrangements of the trust the percentages which the companies and houses shall receive will be regulated, and in this way it is understood that the terms in the future will be of a more advantageous character for the management of the houses than in the past.

In other words, by reducing the percentages given to the companies the local manager will be able without loss to himself to pay the percentage of the gross to the middleman, which is the essence of the whole scheme!

A manager in one small New England town of less than 5,000 inhabitants says that the promoter of the new circuit offered, if he would "come in," to make the share of all visiting companies (except the Trust's own, of course) 50 per cent. But even this bait failed, the manager deciding that he preferred independence and equity.

In all these grasping schemes of the Trust and its satellites, no concealment is made of the fact that the attractions must pay the play. While ostensibly the greater part of the Trust's "collections" comes out of the pockets of theatre managers, in reality it is the attractions that pay.

How much business acumen lies in the practice of slowly but surely strangling the goose that lays the golden egg time will show. Meanwhile, the goose shows little wisdom in meekly submitting to the unpleasant and ultimately fatal process.

Stars and attractions generally are now the victims of organization. They ought to know by this time that their only chance for protection lies in counter-organization.

Fischer's Theatre, in San Francisco, has been a wonderful success ever since it opened. Its patronage has thrown that of the first-class theatres of the city completely in the shade. The Weber and Fields burlesque, Fiddle Dee Dee, recently celebrated its one hundredth performance—which is a remarkable record out there. The next production will be another Weber and Fields success, Pecos Cafe.

S. H. Friedlander, the manager, who was thought by his enemies to be here to combat a year or so ago, is now in the flood-tide of prosperity again, and is shaking things interesting for his rivals.

Agropes of the proposed law to impose a tariff on foreign plays imported to this country, the Rochester Democrat and Chronicle considers it entitled to all the support the press of the country can give it.

"The only effective argument against such a measure," it says, "the 'no nationality in art' argument, is ruled out of the discussion. The very men who will try to raise it, the managers who import and produce foreign-made plays duty free, have escaped themselves and others from now urging the

art argument in their behalf by their constant contention that dramatic art and the theatrical business in this country have nothing whatever to do with each other and by the success that has attended their expert and strenuous efforts to make the facts accord with this contention. They have declared in and out of season that their occupation is strictly commercial—that they are simply business men, dealing in plays as other business men deal in groceries and dry goods. And in this particular they have told the exact truth.

"It follows that they import plays exactly as other business men import groceries and dry goods, and have no right whatever to claim any immunity from taxation not enjoyed by their fellow-importers of foreign-made merchandise that, with proper protection against foreign competition, can be as well made in American workshops by American workmen. The question whether or not foreign plays shall pay duty is simply the plain issue of protection against free trade, which the American people have finally decided in favor of protection. No consideration of art enters into the question at all. It is solely and simply a question of business.

"Of course the producing managers, who have grown rich by importing foreign merchandise duty free, will not hesitate to raise the 'art' argument against the proposed tariff and to squarely reverse all their former utterances. They will no longer be 'business men,' but 'artists,' and plays will be no longer 'merchandise,' but 'works of dramatic art.' It will be rather amusing to watch their flip-flops."

ENGAGEMENTS FOR CAPTAIN MOLLY.

John W. Albaugh, Jr., has been engaged for the leading part in George G. Hamilton's new comedy of the Colonial period, Captain Molly, which will be produced at the Manhattan Theatre in September. Mr. Albaugh, who is a son of John W. Albaugh, for a generation an actor-manager in the "stock company" days, first evinced an aptitude for the business side of the theatre, and distinguished himself as manager of the Lyceum Theatre, Baltimore. His first appearance as an actor was to fill an unexpected vacancy in his own stock company, but his success was so pronounced that he has since continued as a player. Mr. Albaugh won note last season in New York in the part of Frank Austin, the young miner, in Colorado. William Hazeltine, formerly with Augustin Daly, and last season a member of the Arizona company, will appear in Captain Molly, as will also Alexander Vincent, who is remembered for his effective work as a comedian in Honorable John Grigsby, last season, in which play he appeared as the veteran with a wooden leg.

ELOISE BRIDGES DEAD.

Eloise Bridges, who forty years ago was a prominent leading woman and star, died in Kansas City on July 12, aged seventy years.

Miss Bridges, or Mrs. Charles H. Erwin, as she was in private life, was the daughter of Martin K. Bridges, and was born in Brooklyn. During her career on the stage she played in support of Forrest, Macready, Booth, Barrett, and Jefferson. She was the Gretchen in Mr. Jefferson's first production of Rip Van Winkle.

When a young woman Miss Bridges married Tunis J. Johnson. After his death she became the wife of Charles H. Erwin. Mr. Erwin died on Feb. 11, 1874. Miss Bridges continued to play until about fifteen years ago, when she made her last appearance, in Fogg's Ferry. She is survived by her daughter, Winona Bridges, a well-known and popular actress.

"SUN" BLUNDERS.

The Sun's "accuracy," when discussing things theatrical, was again made apparent when, on Friday last, in commenting upon the selection of W. T. Francis, as orchestral leader for Weber and Fields, it spoke repeatedly of that gentleman as being the composer of "The Royal Rube." Of course, no such opera was ever written by Mr. Francis, and the paragraph in question makes a fitting comparison to the Sun's article of a few weeks ago, that, in stating the uncertainty of the return of Jan Kibbel" to this country, repeatedly described him as "a pianist."

DAVID BELASCO COMPANY INCORPORATED.

Articles of incorporation of the David Belasco Company, capitalized at \$50,000, were filed with the Secretary of State at Albany on July 10. The object of the new company is to combine the theatrical interests of its directors, to buy, lease, and operate theatres in New York city and elsewhere, and to buy and sell dramas. The directors are David Belasco, Mrs. Louie Carter, Benjamin F. Roeder, and Louie Dudley Carter. Mr. Belasco is managing director.

SAID TO THE MIRROR.

MARK ELIOWORTH: "James O'Neill will not appear in his familiar characterization of Monte Cristo, nor will he be interested in any manner whatever in the forthcoming tour of the play. The rights to his successful version, as well as the complete production as made by Lillier and Company, have been leased to Claude Gilbert and Company. The attraction is to be billed 'James O'Neill's Monte Cristo,' by special arrangement. Mr. O'Neill is to continue under Lillier and Company's management."

GUYTON THURKING: "A statement appeared in several New York papers last week to the effect that I as Alexander Clark's understudy was not sufficiently up in the part to take his place at the Wednesday matinee, when he was unable to appear, owing to an accident. I shall feel obliged if you will contradict this report, as it is calculated to do me harm in my profession. I am not Mr. Clark's understudy."

Low Puckness manager of the Grand Opera House, Brooklyn: "In the last issue of THE MIMON I received a report of the celebration of the Fourth at that notable of institutions, the Actors' Fund Home, and in it I am credited with an admirable performance on the bands. I beg to say that the credit belongs to my esteemed old friend, 'Dick' Parker, who, I am glad to learn, retains all his old-time ability as a banjoist."

ALAN H. IRVING: "Please correct the error, which appeared in your issue of July 6, in the name of my new play. The title of the play is Star's Girl, and it is so copyrighted. It will be produced in England this Autumn under contract with Mr. Rogers."

BOOKS REVIEWED.

Cragna o' Doom. By Mary Hartwell Catherwood. Street and Smith, New York, publishers. "Cragna o' Doom" tells the story of the love of a deformed dwarf for a beautiful girl whom he has raised, by his wealth, from a state of poverty and uncouthness to refinement and culture. Although it is an unlikely story, it is, on the whole, well told. The character of the dwarf is especially well drawn. The development of the girl's love for him, though not unwelcome, is hardly to be expected at the time it is divulged. Their marriage, early in the story, is a decidedly novel feature of the tale.

The Two Benwicks. By Mary Agnes Davidson. F. Tennyson Neely, publisher, New York.

If one can imagine two staid old bachelors, both lawyers, successful in their profession, and therefore deeply engrossed in their work, acting like mere boys, and being treated as children by the author and the surrounding characters, it will give a slight idea of what "The Two Benwicks" is like. It is a story of American life of to-day, in which the two bachelor brothers referred to are the central figures. One of them is a phenomenal carman, and the other is a child's idol. Neither is either a natural or a likely person. The descriptions throughout are neither vivid nor life-like, one, especially, of a boat race being utterly ridiculous. The conversations are long and tedious, with discussions on theology at regular intervals. As to a further discussion of this curious conglomeration, the less said the better.

MARY SHAW AS HAMLET.

Mary Shaw, who is to head one of the George Fawcett stock companies next season, will appear as Hamlet at a special performance to be given by the company early in the Autumn. The performance will take place in New York, it is said, the company coming from Baltimore for the purpose. The statement that the performance would be given in the Manhattan Theatre is unfounded.

BOYCOTT ON SUMMER THEATRE.

The Summer theatre at Spring Grove Park, near Springfield, Ohio, has been boycotted by the local labor unions, because it is owned by the street railway company, with which the unions are at odds. The theatre is managed by Felix Blei, and the Fenberg Stock company is playing an engagement there. It is said that the boycott has materially hurt the attendance.

TO FORM A CIRCUIT.

A meeting of theatre managers from Lacombe, Concord, Nashua, and Manchester, N. H., and Hiddelford, Bath, Augusta, Bangor, and Hurland, Maine, was held at Portsmouth last week for the purpose of forming a circuit and securing a better class of attractions. Another meeting will be held this week in Portland, when the arrangements will be completed.

LEDERER LOSES SUIT.

Judge Gieserich decided against George W. Lederer on June 8 in his suit to prevent J. J. Rosenthal from producing The Telephone Girl. The court held that Mr. Lederer failed to show title to the musical comedy and therefore refused to issue an injunction. It is said that Mr. Lederer will begin another suit.

ALPHONSE AND GASTON DISPUTE SETTLED.

The suit between D. E. Lester and Gus Hill over the rights to Alphonse and Gaston was amicably settled last week outside of the courts. By a mutual agreement Mr. Hill bought the Eastern rights for the production from Mr. Lester, who will play the Western territory.

ENGAGEMENTS.

Jane Parry, by Charles L. Young, for My Friend the Count.

A. W. Herman, by E. D. Stair, to manage George Sydney's tour in Busy Day.

Ny. Kenneth Rhebert, for leading juveniles with the Ulla Achenstrom Stock company.

Nettie and Ada Dagwell, sisters of Aurie Dagwell, with The Bostonians.

M. L. Phillips, as business-manager of the Thomas Jefferson company.

Frank M. Kendrick, to play Wing Lee in Gus Souther's production of My Partner.

John Griffith arrived in town last week.

Sheridan Block, Richard Mansfield's leading man, is back in town.

Reita Curtis, by Stair and Nicolai, for Busy Day.

Emily Curtis, for The Power of Truth.

The Sisters Booth, with Muldoon's Picnic.

Blanche Martin, by the Sheldon-Shen Amusement Company, for Pack and His Mother-in-Law.

May Southern, by George Samuels for Fisher and Carroll, in That's All.

Edward F. Flaven, with the Wilbur Opera company.

Harry R. Eyttinge, re-engaged for The Convict's Daughter, to play Colonel Gould and to stage-manager.

Phil McCarthy, by W. E. Nanterville for The Little Mother.

John A. Boone, by W. E. Nanterville, for Human Hearts (Easterns).

By George H. Nicolai for William H. West's Minstrels: Clement Stuart and Swift and Hubert.

Del La Barre, by E. C. White, for Mildred Holland, next season.

Barney Gilmore, with Kidnapped in New York.

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PERSONAL.



ETTINGE. — The engagement of Rose Eyttinge for Mrs. Fiske's company for Paul Hayne's drama, Mary of Magdala, is announced. Miss Eyttinge has appeared on the stage but infrequently in recent years, and her return in this production at the Manhattan Theatre will put her forward in a role that will admirably fit her distinguished ability.

MOLLISON. — Ethel Knight Mollison has been engaged as leading woman with the F. F. Proctor Stock company, Montreal.

ARTHUR. — Julia Arthur (Mrs. P. B. Cheney) was operated upon for appendicitis last Tuesday at her summer home, "The Cupatan," Great Brewster Island, Boston Harbor. The operation proved successful, it is said, and Mrs. Cheney is on the road to a rapid recovery.

RAFTER. — Adele Rafter will be "principal boy" of the spectacle Blue Beard, Jr., announced for production at the New Amsterdam Theatre in January.

GRIFFITH. — Frank Carlos Griffith, remembered as a theatrical manager several years ago, is the editor of The Hilltop, a handsome "season" journal at Poland Springs, Me.

NICOLAI. — George H. Nicolai arrived from Europe on the Kaiser Wilhelm der Grosses last Tuesday. Mr. Nicolai left here on June 2. His trip was purely one of pleasure and recreation. While abroad he visited Paris, Milan, Venice, Vienna, Dresden, Berlin, Cologne, Amsterdam, The Hague, Brussels, and London.

BREWER. — Edmund Brewer will be James O'Neill's successor as Edmund Denton in Monte Cristo next season. Mark Ellsworth and Claude Gilbert will manage the play. They have leased Mr. O'Neill's production.

DICKSON. — Charles Dickson will again play the title-role in Quincy Adams Sawyer next season. At present Mr. Dickson is in vanderbilt.

EUSTACE. — Jennie Eustace has signed with E. H. Sothorn, to play the Queen in Hamlet, and Huguette in If I Were King.

FAWCETT. — Owen Fawcett is spending his vacation at Goderich, Ont. He passes the time boating, fishing, and hunting.

HACKETT. — Norman Hackett has closed his Spring tour as leading man with Kathryn Kidder in The Country Girl, and is resting at his home in Detroit.

ZABELE. — Flora Zabale has joined the opera company at Hahnorth's Gardens, Cleveland.

COWELL. — Sydney Cowell closed her season with Richard Mansfield last week, and is resting for the Summer at the Highlands of Navarino.

BURT. — Laura Burt, who has been ill in London, is now recovered. She spends much of her time sailing on the Thames in a boat that her husband, Harry B. Stanford, brought from New York. Mr. Stanford is now playing in Faust with Sir Henry Irving.

SOLOMON. — Summone Leonard Westford and her niece, Lillian Solomon, daughter of Lillian Russell, sailed for Europe on Saturday. Miss Solomon, who was recently graduated from the convent at Fort Lee, N. J., will enter a French convent to complete her education.

WARFIELD. — David Warfield, who is still at the General Memorial Hospital recovering from the effects of an operation for appendicitis, is reported much improved. It is expected that he will be able to leave the hospital in a fortnight.

BEAUBERT. — Louise Beaudet is to have the title part in The Motor Girl, the newest "girl" play to be announced, in London.

PRICE. — E. D. Price will again manage the Lovers' Lane companies for W. A. Brady next season.

FISCHER. — Alice Fischer returned from her first trip abroad on the Campanis last Saturday. She went immediately to Atlantic Highlands to visit Grace Livingstone Furness, who is writing the play in which Miss Fischer will play the lead at Wallack's in the Autumn.

HEERMANN. — Leon Heermann returned from Europe on the Touraine last Saturday. He brought with him several new illusions.

costs exist even to glassware, silverware, and

energy into a debilitated system. Restores the appetite, strengthens the nerves and induces refreshing sleep.

AT THE ACTORS' FUND HOME.

II.—The Oldest Old Lady.



Photo by Tinsbury, New York.

MRS. ELIZA YOUNG.

A fine spirit of democracy pervades the social life at the Home. This is inevitable, since the members of the little company of retired professionals there represent nearly every line of work in the art of amusement. It is fortunate, because in so diversified an assemblage there cannot well be social stagnation. Men who won fame as minstrels vie over the billiard tables with men who starred years ago in the tragedies of Shakespeare. Women who acted in support of Forrest and other giants of the dramatic art chat amiably, on the veranda, with women who passed their active years playing with humble repertoire companies in the remote provinces.

Through various ways the paths of these old players led them to the Home; and now, in retrospective conversation, each traces their back again for the entertainment of the others. With the coming of every new guest a fresh province of conversation is opened. Thus, so far as thought and view-points are concerned, the little republic of "Beachwood" will come in time to be as wide as the world.

This diversity in the personality of those in the Home illustrates finely the scope of the charity dispensed by the Fund. The generous hand of the institution stretches out to professionals of every rank and race and creed who may be in distress. The spirit of the Fund is perfectly exemplified in the Home.

The guests at "Beachwood" now number eighteen—Harry Gale having been admitted since the publication of the first article of this series—and already, two months after the coming, each has taken his or her particular place in relation to and in the affections of the others. Many strong friendships have been formed, and three or four of the players seem to have been selected by common consent for particular admiration. Even so small a social body must have its leaders.

By right of seniority, and above that by reason of her personal charms, Mrs. Eliza Young occupies a place of honor in the household. She is not only the oldest person in the Home, but is also the oldest actress in America. And withal she is bright and vivacious, interested in the affairs of the day, alert in conversation, and constantly more thoughtful of others' comfort than her own. It is with genuine amazement that one realizes, when talking with her, that she was an actress of considerable experience and reputation when Queen Victoria was crowned. Her career on the stage in England and America covered a period of nearly seventy years.

When Sheridan Corbin, the sweetest-tempered, introduced the writer to the sweet little old lady she rose quickly to her feet, and, like an amiable hostess of half her years, she insisted upon placing chairs and arranging the curtains of her windows to suit her visitors' comfort. This accomplished she seated herself in a low rocker, and the interview began. She related her story in most delightful fashion, with many a quick little gesture, with twinkling eyes when the narrative brought up a humorous recollection, and with an occasional sigh over some long past sorrow. But there were far more smiles than sighs. For the most part, her story was a happy one.

"Every tale should properly begin 'Once upon a time' or 'When I was a little girl,'" said Mrs. Young, gaily. "But I shall have to begin with 'I was born,' since neither of the dear old forms seems to fit. So—I was born in London on May 31, 1812, and was named Eliza. My family name was Bland. As Eliza Bland I was known professionally until my marriage. None of my immediate relatives were players, but my sister married an actor, and in that way I became, when a child, a connection, though not a blood relation, of the theatre. I began to learn dancing when I was a little while of a girl, and in 1822, when I was but ten years old, I made my first appearance in a Scotch ballet at the Adelphi, in London, in a benefit performance for my teacher, Monsieur Walbourn, who was then a celebrated ballet-master. After that I appeared in many entertainments—school collections, a benefit for my nephew, Colin Handwood, the dramatic author, and benefits for various people at the Strand, the St. James, and the Clarence theatres.

"After quite a varied apprenticeship as an amateur I became a full-fledged professional actress when I was about twenty years old, and drew my first salary for playing Mary Thersberry in the comedy John Bull. In 1838, after playing with a number of London companies, I became a member of Roxby Beverly and Bone's company on their provincial circuit, which was then one of the best in England. I was with that organization for nearly four years, playing comedies and tragedies, and receiving, incidentally, a splendid training in all lines of stage work. After that I played at the Theatre Royal, Sheffield, and the Theatre Royal, Leicester, under the management of T. R. Robertson, the father of Mrs. Kendal.

"In 1844 I was married to William Watkins Young, the leading man and manager, and together we played in all of the principal cities of England, Ireland and Scotland. During that period I played in support of Gustavus G. Brooke, Charles Dillon, Mr. and Mrs. Charles Keen, Herman Vesman, Laura Addison, Ira Aldridge, and many others.

"The engagement with Ira Aldridge was particularly interesting. You know he was a negro, and was, I think, the first of his race to win fame in the theatre. He was, as I re-

member him, a handsome man of fine physique, and he was a remarkably good actor. I played Desdemona to his Othello. Some of the actors objected to appearing with him at first, on account of his color, but later they were won over by the excellence of his art. He played in England for some time, and later went to Poland, where he died.

"After playing on the English stage for nearly a quarter of a century I came to America, in 1846, and have been here ever since. I had relatives on this side, and they insisted that I should rest for a few months. But I could not long remain idle, and in June, 1847, I made my American debut at Providence, R. I., as Mrs. Lillywhite, in the comedy of Forty and Fifty, under the management of George H. Griffith. From Providence I went about from one stock company to another, through many seasons. I was with J. H. McVicker in Chicago, the Meech Brothers in Buffalo, John Albright, Sr., at the Trimble Opera House, Albany, and the Holliday Street Theatre, Baltimore; John Ellsler at the Academy of Music, Cleveland, and Mr. and Mrs. F. H. Conway in Brooklyn. I was also a member, at different times, of many of the old stock companies in New York.

"During this stock experience, which covered a long period, I acted in support of Edwin Forrest, E. L. Davenport, Edwin Adams, Edwin Booth, Lawrence Barrett, John McCullough, W. E. Burton—playing Mrs. Toodles and other roles with him—Charles Condoick, Mrs. D. P. Bowers, Lucille Westera, Clara Morris, Maggie Mitchell, Lotta, Mr. and Mrs. W. J. Florence, Mr. and Mrs. Barney Williams, James O'Neill, and, I dare say, a score of others. With Mr. Booth I played the Nurse in Romeo and Juliet. I was the first Tabitha Stalk in Rosedale with Lawrence Barrett, and the Mrs. Willoughby in The Ticket of Leave Man, in which I was featured with Mr. and Mrs. Florence. In East Lynne I played Miss Carney; in The Serious Family, Lady Creamley; and in The New Magdalen I was Lady Janet Roy. With Edwin Forrest I played the Nurse in Virginia, and the Mother in Jack Cade.

"I have absolutely no idea how many parts I have played altogether. The number really must be in the thousands. In the old days I often went home on Monday night with five new roles to learn for the next week. We had to be quick at learning them. I remember once playing Helen in The Hunchback at one day's notice. During the latter days of my career the work seemed easy, despite my age, because I often played one part for weeks at a time.

"One of my longest and pleasantest stock engagements was with John Ellsler in Cleveland and in Pittsburgh. I was with the company for five years, and, of course, knew the family and all the players there very well indeed. When Fanny and Effie Ellsler were baptized I was chosen as their godmother. So many memories come flooding in upon me of those old days that I hesitate to begin to tell of them in detail, fearing that my story would never end.

"During the War of the Rebellion I was in Savannah, and, as the city was hemmed in, I was obliged to remain there until peace was declared. Then I came to New York again, and returned to my interrupted stage work. Of my career after that there is but little of interest to tell. I lived in New York most of the time and took part in a number of productions—among them William Gillette's The Private Secretary. When Mrs. Langtry came to America in 1892 and opened at Wallack's Theatre I played in her support in The Unequal Match. When she came again in 1899, and played at the Fifth Avenue Theatre, I was the Third Witch in her production of Macbeth. That was my last appearance on the stage—as the Third Witch in Macbeth, in February, 1899. So you see I began and ended my career in the atmosphere of Bonnie Scotland—in 1822 a dancer in a Scotch ballet, and sixty-seven years later a Scotch witch.

"As I said at the beginning of my story, my life on the stage, with all its ups and downs, was a happy one. The years of my retirement have been happy, too, as I have had good, true friends, and am blessed with a loving, devoted son. Then, as a crowning piece of good fortune, I am here at this beautiful Home, where nothing is left undone to make me comfortable and content."

P. W. L. NEWS.

Yesterday afternoon the Professional Woman's League was given over to business. Mrs. Knowles presided. Mrs. George E. Brundage, Grace Van Wormer and Georgia B. Sullivan were elected to membership. The regular reports were read and Mrs. Knowles received full power to act as chairman of the Bazaar Committee of the Woman's Exhibition. Mrs. Frank Andrews, Mrs. Knowles' only acknowledged rival as a pie maker, is to bake all the pies for the big Exposition of woman's work.

The programme for dramatic day, next Monday, is being carefully arranged by Mrs. Dr. Ida Nahm. The August dramatic meeting will be in charge of Francesca Redding.

The press bureau of the Woman's Exhibition, to be held under League auspices at Madison Square Garden, Oct. 6 to 18, has issued an illustrated prospectus of the exhibition, written by Channing Pollock. The prospectus tells of the origin, plans and purposes of the exhibition, and gives a catalogue of the arrangement of exhibits. A plan of the garden, as it will be divided for the exhibition, is also included, as are pictures of the costumes the various attendants, all women, will wear.

NOTES OF OPENINGS.

Daniel Ryan and company, Aug. 11.
Indiana Folks, at Hagerstown, Md., Aug. 28.
Mildred Holland, at Brattleboro, N. H., Sept. 3.
Katherine Willard, in The Power Behind the Throne, at Keene, N. H., Sept. 6.
Haverley's Minstrels, headed by George Wilson, at the Metropolitan Theatre, New York, Aug. 11.
William H. West's Minstrels, at Hoboken, N. J., Aug. 2.
The Fatal Wedding, in London, Eng., Aug. 4.
Slaves of the Orient, Garden Theatre, San Jose, Cal., July 14.
The Quinlan and Wall Imperial Minstrels, Elmira, N. Y., Aug. 4.
An American Gentleman, Star Theatre, New York, Aug. 18.
The Liberty Bells, Chestnut Street Theatre, Philadelphia, Sept. 6.
Mr. Jolly of Joliet, Cleveland, Ohio, Sept. 1.
The Peruchi Bolden Comedy company, Aug. 18.
The Belle of New York, at Trenton, N. J., Sept. 6, and the tour extending to the Coast. Fred Ewell and A. Thalheimer will again manage the company for Shubert Brothers.
Marguerite Sylva, in The Strollers, at Powers', Chicago, Aug. 6.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 139 W. 47th St., New York.

A meeting of all the members of the Alliance resident in and around New York city will be held on Thursday evening, July 17, at St. Chrysostom's Chapel, Thirty-ninth Street, and Seventh Avenue, at 9 o'clock, for the purpose of organizing a New York Chapter or Chapters, and for the election of officers for the same. The officers will consist of a President, two Vice-Presidents, a Secretary, Treasurer, and an Executive Committee, consisting of ten persons, five from the church and five from the stage. The National headquarters will be the home of the local chapter when organized, and the Secretary of the latter will be found there daily, together with the General Secretary, from 10 A. M. to 5 P. M. Delegates at this or at some later meeting, will be elected to represent the local chapter at the adjourned annual meeting to be held in October for the purpose of electing National officers for the current year. All members are urged to be present at the meeting on Thursday evening.

The General Secretary addressed the East Side House Fellowship Association, at its semi-annual dinner, held last Thursday evening, on the relation of the theatre to the tenement house problem. A theatre is being erected in the new East Side House building, at the foot of Seventy-sixth Street, and it is proposed to conduct it in the interest of the residents as is done at Hull House, Chicago. Mr. Bentley, in his remarks, offered several valuable suggestions to the committee that has the matter in charge, and it was unanimously proposed that they be carried into effect. Everett P. Wheeler and William F. Brush are among those who constitute the committee, and Clarence Gordon is the Secretary and resident manager of the institution.

A very important conference in the interests of the Alliance was held recently in Williamsport, Pa. It was arranged and managed by Mrs. Sol Smith in conjunction with the Rev. Edward Henry Eckel, rector of Christ Episcopal Church, Williamsport, and Director of the Alliance in that city. There were also present the Rev. Dr. George C. Foley, rector of Trinity Episcopal Church; Rev. Father Costello, rector of the Roman Catholic Church; Rev. J. Henry Haslam, pastor of the First Baptist Church, and the Rev. James W. Diggle, curate of Christ Church. Besides these clergymen, who are all chaplains of the Alliance, there were present Franklin Ritchie, of the Sag Harbor company, and eleven members of the Vallamont Stock company. The following resolution relating to Sunday performances was carried unanimously and signed by all present:

Resolved, That the Actors' Church Alliance stands committed in its statements of objects to exert its influence to abolish Sunday performances, and to unite the efforts of its clerical and professional members in promoting a healthier public sentiment in this direction in communities where the abuse obtains; therefore, be it Resolved, That it is the conviction of this conference of the Chaplains of the A. C. A. in the city of Williamsport, Pa., and of lay members of the Alliance and of other professional people participating in the said conference, that this principle of the Alliance should be vigorously and persistently pressed to the front in every theatrical centre of the country, not only where the evil obtains, but elsewhere as well, in order that public sentiment may be rightly educated in this respect.

Resolved, Further, that the individual members of this conference do hereby pledge themselves to use their influence to abolish Sunday performances, and in testimony thereof hereto affix their signatures. Rev. Edward Henry Eckel, Director, Chaplain, Williamsport, Pa.; Rev. John Costello, Chaplain; Rev. George C. Foley, Chaplain; Rev. James W. Diggle, Chaplain; Rev. J. Henry Haslam, Chaplain; Leon E. Brown, Emma Campbell, Edith Bower, R. W. Stiles, William Hunt, Helen Grayson, J. Panhorst, Franklin Ritchie, Clara Melbourne, Edwin R. Phillips, James Lawrence, Frederic Herzog, C. R. Sollenberger, and Mrs. Sol Smith.

After this matter had been disposed of twelve new members were added to the roll of the Alliance. It is proposed to circulate the resolution against Sunday performances throughout the country, and all members of the profession interested in this effort are requested to send their names to the Headquarters of the Alliance. Tea will be served at the Headquarters, as usual, on Thursday afternoon, and at 4 P. M. there will be a meeting of the National Council, to arrange details for the meeting to be held in the evening at St. Chrysostom's and to hear reports from the various committees.

JAPAN ON GARDEN ROOF.

Japan by Night, on the roof of Madison Square Garden, was opened on July 7. The roof was decorated with Japanese lanterns, colored lamps, dwarf pines, and shrubbery. The effect was really Oriental. Japanese waiters served tea and the usual American roof-garden beverages. Geisha girls, in tea booths, dispensed rice cakes and tea. Automaton told fortunes, and an Italian ladies' orchestra furnished the music.

The performance was partly Japanese and partly American. It included Japanese trained dogs, Hada Schura, musician; Tokimatsu, wire walker; Kudara's acrobats, Akaji and Koguma, fencers; Remanda, who claims to be the only Philippine musician in America; Sakura San, who played the shamisen, and O. Kiku San, trapeze artist.

The gold and red stage was said to be an imitation of the temple of Nikko in Tokio. A reproduction of the Imperial Park of Tokio was shown in the promenade. It was claimed.

MUSIC NOTES.

For the Metropolitan Opera company next season Maurice Grau has engaged Madame Melba, Lillian Nordica, Mariella Sambrich, Emma Eames, and Fran Gaski, Madame Schumann-Herik, Madame Kirby-Lunn, Herr Kraus, and Alfred Hertz. A revival of La Gioconda will be one of the events of the season, that begins Nov. 28. Madame Mantelli, the prima donna mezzo soprano, has signed with E. E. Johnston as a soloist for the Duss Band at St. Nicholas Gardens, to begin July 20.

Ernest F. Bushnell, baritone, is seriously ill at his home at Pine Orchard, Conn. Mr. Bushnell had a chill on the fourth, caused by drinking ice water. Enteritis developed, and two physicians have been in attendance ever since.

His Majesty, Muley Abdel Aziz, Sultan of Morocco, has invited Kocian, the young Bohemian violin virtuoso, to perform at a concert to be given at his palace in Fez in October next, just previous to Kocian's departure to fulfill his American engagement. Rudolph Aronson (Kocian's manager), on the occasion of his second audience before the Sultan, performed his "Marche Tangerienne," composed for and dedicated to his Majesty, eliciting hearty approval. After a short interview on musical matters Mr. Aronson gave the Sultan his first lesson on the piano.

REFLECTIONS.



A portrait of Mary Thompson as the gypsy in The Mountebank appears above. For the past two seasons Miss Thompson has appeared successfully in Shakespearean and classical plays over the Eastern and New England circuits. She has been praised for her portrayals of the Queen in Hamlet, the Nurse in Romeo and Juliet, Emilia in Othello, Mrs. Smith in David Garrick, the Marquise de Botinda in Don Cesar de Bazan, and in other roles. Miss Thompson possesses personal magnetism and is an untiring worker. She has won a reputation as a character actress.

George Marion returned last week from Paris, where he has been consulting with F. Ziegfeld, Jr., manager of Anna Held, regarding her new production for the coming season, which is to be a second edition of Niniche, from which The Little Duchess is taken. Mr. Marion will stage Dr. Wolf Bogner's new production, by permission of Manager Ziegfeld, who has secured his exclusive services. Mr. Marion reports a very enjoyable trip and that Miss Held is enjoying all the comforts of her Paris home.

C. A. Stephenson is to tour the West next season in a new farce, called A Red Hot Feud. He will have in his company Allen and Bright, Hutchins and Moorey, Simmons and Spencer, Tom Martin, and others.

The stage forces of all the Baltimore theatres have joined the National Alliance of Theatrical Stage Employes.

Francis Ben McMillan, of Marietta, O., recently won the first prize for violin playing at the Royal Conservatory at Brussels, Belgium. McMillan is only seventeen years old. He studied first in Springfield, O., later in Chicago, and then in Berlin.

Work on the improvements at Wallack's Theatre began last week. The house is to be completely redecorated and otherwise bettered.

Rose Barnet left the cast of The Show Girl at Manhattan Beach last Thursday, having sprained one of her ankles.

Mrs. Natalie Fellows, daughter-in-law of the late and former District Attorney, John R. Fellows, will make her professional debut early next season, under the management of George W. Lederer, in one of his new musical comedies.

Isabel Whitlock, of the New York Theatre Stock company, is ill at her residence in this city. She will shortly take a trip to Europe for her health and on her return will be seen in the new production at the New York.

Mario Taylor, of E. J. Carpenter's attractions, underwent an operation for appendicitis last Tuesday.

Clement Stuart will sail for America on the Majestic July 16 to join William H. West's Minstrels.

Sullivan, Harris and Woods have just arranged for an indefinite run of The Fatal Wedding in London, Eng., beginning Aug. 4. Bert Coote is staging the production.

Will F. Barnes is designing the plates for the costumes for George Fennell's attractions next season.

Alexander Clark, the Sam Kene of The Defender at the Herald Square, was out of the cast at last Wednesday's matinee, and Harry Murray, a chorus man, substituted for him. It was said that Mr. Clark had hurt his left foot. At the Cherry Blossom Grove Wednesday evening Joseph Chaffin, also of the chorus, came Charlie Prince's role of Hamlet. Mr. Prince had lost his voice.

It is said that Fire Commissioner Sturge is preparing to appeal the Metropolitan Opera House standing case, decided against him last week.

Chamberlin, Kindt and Company have appointed George R. Pack, of Cedar Rapids, Iowa, manager of the Grand Opera House, Rochester, N. Y. Pack succeeded T. Hawton, who has been in charge of the Grand for two years.

Wright Lorimer, who made such a success as leading man with Mildred Holland in The Power Behind the Throne, has been re-engaged by Manager R. C. White, who will feature him in support of Katherine Willard next season.

Frank Hatch is to stage the revival of My Partner.

Mr. and Mrs. Mitchell Ingraham (Katherine Van Ness), of the Spooner Dramatic company, joined the Trinity Episcopal Church, at Pine Bluff, Ark., July 4. The baptismal service was performed by the Rev. Dr. W. D. Buckner, who is Grand Chaplain of the Elks.

Sydney Price, accompanied by Walter Montague, has gone to London to produce Mr. Montague's play, Port Riley.

Charles H. Lum, who has just finished a short special engagement with the Olney Park Stock company at Columbus, Ohio, will go to Lake Erie for a fishing trip before returning to New York for the rehearsals of Captain Jinks of the Horse Marines, in which he is to play a prominent part.

Edwin Southern closed his tour in Monte Cristo in Illinois July 12. He will reopen with The Diamond King in September.

Mary Downs, who has just recovered from a severe illness, is convalescing at the home of her father, P. G. McDonough, the sculptor.

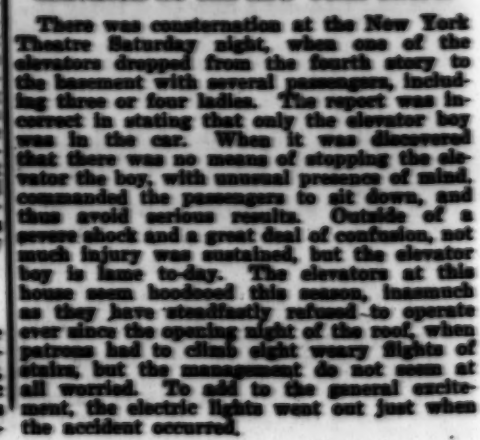
Stanley Ross, who has just closed a two years' engagement as heavy man with the Central Theatre, San Francisco, has joined with George F. Webster in leasing the Garden Theatre, San Jose, Cal., for five years. The season opened July 14 with Slaves of the Orient.

George F. Fuller, of Eldora, Iowa, and Mayme C. Fuller, of South Haven, Mich., were married on June 25. They will reside in Eldora, Iowa.

Albert Hoosier, an actor who has been an inmate of a sanitarium at Stamford, Conn., for some time past, was removed to Bellevue Hospital last Thursday and was there admitted as an insane person.

Charles R. Sturge and Rose Beckman (non-professional) were married at the Memorial Ascension Church, New York, on June 20.

Belle Chippendale Warner, who suffered a nervous collapse at the close of the season, has been visiting friends in Montreal and other Canadian cities and is now completely restored to health. She will return to New York on the first of August to arrange for her work next season.



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NOTHING DOING.

APPLICANT—"I'd like to get a job."
Miss HAYNES—"Can you sing?"
APPLICANT—"Slightly."
Miss HAYNES—"Do you smoke cigarettes?"
APPLICANT—"None; I quit this morning."

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401 STRAND, W.C.

VAUDEVILLE IN EUROPE.

Harry Houdini and Claude Bartram Tell of
Its Works and Ways.

Harry Houdini writes from Amsterdam, Holland, under date of June 26: Manager Brück from Frankfurt, manager of the Hippodrome and the Orpheum, has now added the Reichshallen Theatre, Cologne, to his list of houses, and it looks as if he were trying to have a small Keith's or Orpheum circuit all by his lonesome. The managers of Germany are not in the habit of taking charge of more than one house at a time. They generally travel around a good deal, seeing acts that would suit their audiences. Another change in management is Herr Director Schults from the Coliseum, Essen Ruhr, who has left and has taken charge of a Stadt Theatre near Frankfurt, named Fulda.

As nearly all of the variety theatres are closed, the only important one being the Wintergarten, Berlin, which is still open at the time of writing, all the circuses are doing a great business.

To see one German circus means to have seen them all. You see the Herr Director doing his several acts with the different trained horses, on the same clown acts, hear almost the same "gags," and, as a rule, all circuses at the present time have a pantomime which is the feature of the circus. This gives employment to many people, but keeps the circus acts out of employment.

The Circus Busch has about thirty minutes of clown acts, and the rest of the performance is the pantomime. It looks anything but a circus to me. Busch, who runs one of the best known enterprises in Germany, has spent thousands of marks on a pantomime called Der Eisen Mann (The Iron Man), and the other circus as a rule has a war scene, in which they picture the bravery of the Boers and the cowardice of the English. Every night you can see the English run away from a clown Boer, and every night you will see several hundred Englishmen run away from a handful of Boers (naturally in the circus only). And to show a large picture of General Buller's charging and yelling that will last until the picture is taken down or away. Now that the war in Africa has really ended, it will put a stop to these affairs, and the managers will have to seek other patriotic scenes.

In regard to the managers of these circuses, I want to call attention to the fact that there is so much competition that each and every one works hard all day training their horses, and they have the greatest trained horses that ever drew the length of life. What one does, the other immediately tries to do, and whenever one director has a wonderful trained horse you can only regret that he has not a representative to look this horse over, and in the run of the circus the other circuses will be following the same trick.

They think nothing of making sixteen horses take an command on their hind legs, and all trained horses work on the ring bank, which is about sixteen inches wide, and close to twenty feet high. On this narrow place they are now doing everything known among circus horse acts, with the exception of what is called "Valence's" is, Richard, which is an act brought over here by Richard, the American who was killed in Circus Ring, St. Petersburg, in the winter of 1899, as he was doing a double act on horseback with another rider named Gots. This is a break-neck act, and in it the horse runs at full speed all the time, and the rider is apparently trying his best to break his neck and swing how far down he can come and still keep all of his limbs together.

Speaking about circus acts belongs to my mind that there are several performers and American exhibitors that, according to a book here called "Lives of International Artists," have been killed and buried several years ago. Foremost among them is John L. Sullivan, who, according to this book, "J. L. Sullivan, the boxer, was killed by heart disease in Boston, March 8, 1900." Another person killed is "Mlle. Christina," who is supposed to have died (according to this book) Dec. 21, 1899. There are several other people of note, but the list would not be interesting here, as several are not in vaudeville. I have called attention of the publishers to the true facts, and I think that they may rectify the mistakes.

Generally among circuses, the performers must help putting the circus in order, that is, when striking a new town, the ladies put the covers on the reserved seats, the musicians put up and take down the tent, with these circuses that travel under tents, but all the principal circuses, like Schuman, Busch, Moll, Carré, Pilsge, and Bakstov, build a special house from lumber, in which they give their performances.

Strange as it may seem, each and every circus builds up a large house and takes it down again, although another circus is known to be moved to that very town. But that is the way they do business over here. Some of the circuses really have grand permanent buildings, for instance, Busch and Schuman in Berlin, Carré in Amsterdam, and Circus O'Neill, Munich, but these buildings are never rented to anyone else, and they travel in the summer. Some have a circus in several cities, Busch has a building in Vienna, also Hamburg, and Schuman has several houses spread through the country. I think that Schuman built the Hippo-Palace in Paris, which cost away into the hundred thousands of marks, and is supposed to be the biggest amusement house ever built in France, but so far it has never paid for building. At the present time, it is still empty, and in one of my previous letters I gave an exact account of the performers that worked there in December, and received no salary. This was after Schuman had left, and the place was taken up by a stock company.

The newspapers are already spreading the report that Buffalo Bill is again to visit these shores. A former dealer in Paris and the manager of the Folies Bergères for several thousand francs, because Buffalo's horse made such an unbearable stench that it ruined his business as well as his property, and the judges awarded him the money.

The Shah of Persia, traveling at the present time for his health, is very busy distributing medals and orders among the variety profession; in fact, every performance he visits he hands several out, and I think that he must have had them made wholesale by the way he has given them away in the last few weeks.

Rather has it that Mons. Forbes, the world-famous manager and agent of Paris, has accepted the position of manager of the new variety theatre that will be ready for the first performance in Paris about the first week in October. Forbes is the man that brought the Krazy to America, also Cloc & Mousie, and many other well-known French

artists. He was formerly with Marchand at the Folies Bergères, but after the Irish Sweep bought out the house he found himself out in the Parisian air, as another agent was put in his place, getting all credit due. It must be said that he earned a large amount of credit that the success of the Folies Bergères are known to have. The experiments that he has put before the public would make our famous P. T. Barnum's history look very small. When he takes charge of this new establishment he will make it very interesting for the other variety houses in Paris, and everybody wishes him the best of luck.

American acts at the present time on the continent are the O'Brien Brothers with Circus Rodill; Madame Alana, Circus Grand; James Bard, München; the Webb Brothers, Rotterdam; the Dornier Sisters, at Düsseldorf; George Schindler, Frankfurt, and the Four Emperors of Music in Leipzig.

Claude G. Bartram adds these comments to his earlier letter: From Vienna to Graz is two hundred and twenty-four kilometers. The fares on this line, Vienna-Triest, are a trifle higher than on the government railroads. The trip, one of the most charming in Austria, should be made, if possible, by daylight. Time, four and one-half to eight hours. Graz, beautifully situated amid the foothills of the Eastern Alps, with a population of 100,000, is the capital of the German speaking province of Styria. The Orpheum, electric car from station, 20 heller (one-horse cab, 1 krone 40 heller), is under the management of Paul Seitzmayer, who offers fifteen days' engagement to "attractions," international term for first-class novelty acts. The stage is sixteen feet high, twenty-seven feet wide, and twenty-three feet deep. The hall is high enough for trapeze acts. The theatre is lit by electricity and has a seating capacity of eight hundred. Herr Seitzmayer has been appointed director of the new Central Theatre in Oberrhein, Germany, which will be opened in September. He will, however, retain the management of the Orpheum until December, when Alfred Tild, the present secretary, will, in all probability, take the helm. There is no summer variety in Graz. The Orpheum closes in from September to April, inclusive.

In all Austrian cities performers are compelled to pay an income tax. It is always advisable to visit the tax collector (Steuer Administration) in person; to explain expenses—i. e., railroad fares, war and tear on costumes, etc.—(a considerable item in Europe), advertising and, in fact, every expense, including personal and hotel, which will reduce the sum. It is not necessary for a performer to pay more than a few kronen for this tax. Private apartments are plentiful near the Orpheum, though several hotels nearby furnish better accommodation for the same price.

The tipping system will be found very annoying throughout Austria-Hungary. In other parts of Europe it is bad enough where one is expected to tip every one who turns a hand for him, but here it is worse. The street attendants, porters, fruiter, street car conductors and a score of others who do absolutely nothing for one, unless it be to raise their caps or salute, as he passes, are everlastingly standing around, hands behind their backs, palms upward, winking their fingers. In the restaurant there is the Zehnheller, who does nothing, except take the money, there is the waiter who brings the food, the Spießkopsch and the droll "plauder"—a mite a yard high in a straw hat and who brings the best of wine—they all expect a tip. Some dinner-tabled beings, who are in the habit of making themselves martyrs to the general good, have revolted against the extortion of this system and simply divided their usual "tip" of 10 or 15 per cent among all these, but, as I say, these were martyrs. The average human, after a short struggle, finds himself paying three-ply tips quite as if it were a thing that should be.

Another pretty little house is having to pay twenty heller to get into his house if one comes home after ten o'clock at night—or before six in the morning.

Budapest, from Graz via Steinmannsger and Raab, 307 kilometers in eight to ten hours, with a population of six hundred and fifty thousand, is the capital and largest city in Hungary. The Hungarians never waste an opportunity to impress upon the mind of the stranger that they are in partnership with the Austrians; to support an Emperor, a Foreign Office and an Army Corps, and that they are by no means a loser and of the firm, even though their name does come last in the title.

The Austrians are not liked by the Hungarians and, as they consider every German-speaking stranger guilty of being an Austrian until he has proven the contrary, the performer is liable to have a rather disagreeable time of it until he becomes acquainted—when it will be time to leave. The preference of the natives to speak Hungarian—an insignificant branch of the almost extinct Finno-Tartar division of the Asiatic language—to living German, which they all know, is most noticeable and annoying at the post office, the tobacco shops, and in the names of streets. In making postal calls one must always use it that "Levelet-Léve" is pointed or written at the top of the address and that all of the other names for postal card: Carte Postale, Postkarte, Cartolina Postale, etc., etc., are scratched out. In sending money to America or England an application card in French and Hungarian is bought for two filler which must not be made out as the directions printed on the card dictate. The amount, in Hungarian money—the same as Austrian, with different names (Krona-Krone; Siller-Seller)—must be written on the face of the card in space designated in figures and words. Then the space intended for the address of the addressee must be ignored and the address written on the back of the card, across the only space which is apparently supposed to be left blank. The postal rules are the same as in Austria.

In the tobacco shops, where matches, newspapers, and postage stamps are sold as well as the weed of peace, one must simply insist upon speaking German. The names of the streets are, however, a proposition not so easy to get around. They are in Hungarian only, the German population (118,000) never using the Hungarian name but a translation of it. For example: The German will tell you that the Orpheum is on Grasse Feld Gasse, while the name on the street corner will be Nagy mezei utca (Big Field Street—Grasse Feld Gasse).

Arriving in Pest from Graz at the East Station, it is advisable to take a cab to the theatre. If arriving via the Southern Railway in Ofen (Buda), 30 f. tunnel toll and 40 f. bridge toll must be paid in addition to cab fare. The Hungarian wit will tell you

that this tunnel was made to pull the bridge into when it rains.

The Federal Orpheum, formerly the Orpheum, is one of the most elegant theatres in Europe. The stage is large enough for the heaviest spectacles or the most elaborate scenic effects. The hall is capable of seating a large capacity of 2,500, and is surrounded by beautiful cafe, in a city where beautiful cafes are more numerous than in any place in the world. This cafe, with its airy colonnade, its brilliant illuminations reflected by a thousand mirrors, and its gay crowd of well-dressed people, presents, on an evening after the performance, a scene of vivacious animation in our possible Western cities.

The manager in Budapest, Hungary, one of L. M. Waldmann, of Rochester, N. Y., has often one month to first-class engagements, traveling expenses—i. e., a stipulated sum—because of many considerations as to the position is one of the best in the direction in Europe. However, it is advisable, even here, to arrange contracts in the winter of the country and to strike out all objectionable clauses. Owing to the many fine varieties, even this great city, with its exceptionally large theatre-going public, cannot support more than the first-class variety, as the variety is concentrated in the fallings of the season. At the closing of which several leading American acts left the greater part, or all, of their salary; and in consequence of which one of the promoters of the enterprise is still in jail.

One-Budavari (Old Budapest), twenty minutes from the city by tramway and railway in electric car, is a beautiful theatre at the Midway principle, which opened the present season, under a new manager, A. Friedman, of New York, on May 7. Mr. Friedman has apparently tried to get a corner on the American vaudeville talent in Europe, for his books show no less than twenty acts of standard name and reputation, who will appear here during the present season. The variety department consists of three separate theatres. The first is a large open structure of wood, with a large stage, where "a straight vaudeville performance will be presented, strictly on the American plan." Saint-Georges will be devoted to trapeze and similar performance. And Budapest Cafe to a comedy company, headed by Harry Holt and St. Barbara, the Hungarian Weber and Feld.

The One-Budavari has a season from May 7 to Sept. 30. There are further in Austria-Hungary the following varieties which may be divided into the two classes that always play a limited number of attractions. Of these are: Orpheum, Carlsbad, Bohemia, Director M. Bissel; stage gridiron, 65 x 65 feet; season, May 18 to Sept. 15. Theatre Variété, Hotel Weber, Carlsbad, Bohemia, Director J. Tschudi; stage, 15 x 22 x 20; season, May 16 to Sept. 15. Carlsbad is a fashionable watering place and very expensive. Krakow, Poland, Galicia, Director T. Rahmann; stage, 25 x 20 x 20; season, May 15 to Sept. 15. Colmar, Lombard, Galicia, Director R. Thurn; stage, 25 x 22 x 20; season, entire year.

Variété Stadtsaal, Innsbruck, Tyrol, Director F. Halms; stage, 15 x 15 x 15; summer season. Grand Hotel, Bozén, Austria, Salzburg, Director Charles Miller; summer season. Variété Schwab, Teplice, Bohemia, Director A. Bussch; stage, 15 x 20 x 20; season, entire year. Theatre Variété, Badenbad, Bohemia, Director F. Bussch; large stage; season, September-April inclusive. Zagreb, Orpheum, Austria, Croatia, Director J. Weis-Welser; stage, 22 x 20 x 20; season, entire year.

In arranging with any of these theatres it is well to have the contracts translated and all objectionable clauses scratched out. In conclusion, I will remark that, while the local monetary unit of Austria-Hungary is the krona, that reckoning are still often made in the old golden and kreuzer (1 golden, 100 kreuzer = 2 kronen = 40 cents). It being a common remark of the working class: "We are paid in heller, and we must pay in kreuzer."

LATEST WINDFIELDS NEWS.

The latest bunch of rumors about the plans of Weber and Fields allege that the actor-managers intend to have theatres of their own in Chicago and Boston as well as in New York, and that a second stock burlesque company and a company headed by William Collier will occupy these other theatres in rotation with the present company. The managers are said to have their eyes set upon the Dearborn, Chicago, and a prominent Boston theatre. Next season's burlesque, to be called Twirly Whirly, will reopen the Broadway Music Hall on Sept. 1. W. T. Francis has been engaged to succeed the late John Strunberg as composer and musical director with the company.

VAUDEVILLE JOTTINGS.

Boston Reddick's suit against F. F. Proctor for the payment of five weeks' salary was decided in favor of the defendant in the local courts last week. Mr. Reddick was dismissed under a two weeks' notice in his contract with Mr. Proctor, and the court held that the notice was valid and assumed the role of the one against the plaintiff. Several other members of the Proctor stock co. who were served with a notice for their summer (or off) have threatened prosecution, but it is likely that the result of the Reddick case will be taken as final.

Joe Dillon, of Dillon and Garland, has written a three-act farce-comedy, entitled Four Mr. Pundolats, and is now working on a three-act farce musical farce, to be finished on Aug. 15. Dillon and Garland are on their farm, Middlebury, Minn., for the summer.

Mrs. Arthur Schuman is the guest of Mr. and Mrs. John O'Brien (Osbald and O'Brien) at their home, O'Brien, N. Y.

At Bath Beach last evening Darned and Oby gave the first presentation of Wolf or Rag, a sketch by James Horman.

Master Martin and Baby Grace Ellsworth have been spending several weeks at Mount Carmel since playing at the Avenue, Detroit. They have made a hit with their singing and dancing act.

The James R. Adams Vaudeville and Pantomime co. opened at Reading Room Park, Baltimore, N. J., July 7, and were greeted by large crowds during the week. In the bill are Schuman and Madame Pilsge, Pina, Ned Johnson, and the Adams Pantomime co., with James R. Adams as clown. Manager Tyler, of the Park, has engaged the co. for a week in August.

Robert Van Ouden, comedian with Bob Manchester's Cracker Jacks last season, has been closed to fill the same position with one of Mr. Manchester's enterprises next season.

Rob and Eva McGilley opened at River Park, Wingham, on June 20 to a R. F. O. and topped the bill away four times on Sunday, July 11, breaking all records at this park, and being engaged for a second week.

Musical Dads, who opened for Boston last Saturday, will open in London on July 15 for an

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eight weeks' engagement. He is looked for the

Mr. and Mrs. Hal Litchfield are at the New

George Abbott Daybook, late star in the Ape

Novels and plays are expected the month of

Will H. Armstrong and Madeline Kelly are

Julia Singer and Victor Moore, last season at

Eva Van Ouden has signed with Robert Mid-

H. H. West has secured the dramatic rights in

Bobby Gayler is rehearsing his new sketch,

Charles and Anna Glusker will visit with

The Homer Sisters, Eva and Ada, have signed

Mitchell and Cuts have completed the sketch

M. K. Leavitt, after a three months' tour of

Irene Franklin, having closed a four weeks'

The Paris Modiste Boyer has been postponed,

Louise Trux gave a whistling solo during the

Another batch of forged passes were held up

Orchestra Leader Strutt, at the Paradise Gar-

Before leaving for his Chicago home last week,

Mrs. Tony Pastor's birthday was duly cele-

Mabel Ward was seriously injured by a pre-

From Madison was one of the attractions of

George H. Baker, proprietor of Huber's Mon-

The Van Dyke Sisters made a success at the

Sakaret, who was expected to arrive this week

McIntyre and Heath entertained Mrs. Guy-

Gillie Evans has been engaged for the stock co.

Ed D. Marks, believing that warm weather is

Charles Leonard Fletcher and Emma Whitfield

The Lyman Twin Brothers have just purchased

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IOWA.-IOWA FALLS.

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E. O. ELLSWORTH, Mgr.

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The first public performance of the season (Bostand's Les Romantiques) demonstrated that the Academy gives the closest attention to minutest details and educates its students in all the minor as well as the important technique of the stage.—N. Y. Dramatic News, November 2, 1902.

The performance (of Pastor Sang) given by the students was remarkable, not only because of the technical excellence displayed by the players, but because of their intelligent grasp of the characters that they portrayed.—N. Y. Dramatic Mirror, January 19, 1903.

In character delineation, in the maintenance of the atmosphere and in their delivery of lines, they suggested not only trained actors but those of much natural gift.—N. Y. Telegraph, January 11, 1903.

It was a wonderful achievement for the school to put on such a play as Bjornson's Pastor Sang, and to put it on in so finished a manner.—The Musical Leader, January 23, 1903.

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